

*Auckland*  
*Manawatū*  
*Wellington*  
*Distance*

*Postgraduate Course Catalogue*  
*2019*



This course catalogue was edited by Denise Bourne. The content owner is the School of English and Media Studies. Thanks are due to the Course Coordinators for their contributions. This course catalogue is for guidance only and was correct at the time of printing. Please refer to the Massey University Calendar for official documentation.



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# *General Introduction to the Course Catalogue*

Our postgraduate programmes offer advanced courses that extend your theoretical knowledge and analytical skills and, in several courses, your creative abilities. By taking a higher degree you will build upon the foundations of your previous study and develop a broad appreciation of human culture, language, literature and media forms, with detailed feedback and support from postgraduate teaching staff.

Study in English helps you develop systematic tools for analysing language as it is shaped through genre and form. You will become more attentive to nuances of meaning, and you will learn how literature can reflect, contribute to, and challenge the intellectual, political and cultural debates of its time. Good reading relates closely to good writing, so you will also have the chance to extend your ideas in essays, critical journals and through web discussions. Our programme in English also includes courses that develop your craft as a creative writer in the particular genres of poetry, fiction, creative non-fiction and theatre.

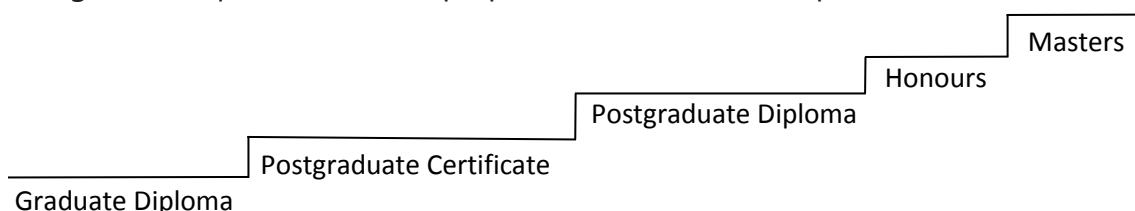
Media Studies helps you understand media industries and their practices, and you will learn how the media have reflected, shaped, and challenged social and political relations over the past century. Media Studies at an advanced level gives you the theoretical and technical vocabulary, viewing experience and critical skills to analyse how ideologies circulate through images, narratives and genres.

The Master of Creative Writing is a selected entry programme, based on a portfolio of creative writing. Graduates will produce a body of creative work to a professional standard, working alongside award-winning authors to write your own novels, poems, short stories, plays, scripts, creative non-fiction and more.

We also offer postgraduate qualifications in communication, with flexible options catering for students who wish to switch into the communication field from study in another discipline, as well as for students who seek advanced specialist study. A postgraduate degree can open employment opportunities in education, communication, advertising, public relations, arts administration, public service, publishing and teaching, as well as pave the way for further study overseas.

All postgraduate programmes are offered in distance mode, with some courses also available internally (on campus). Students can study from anywhere in the world via the web, although some courses have a compulsory New Zealand-based contact course.

Postgraduate qualifications step up from the Graduate Diploma to the Masters:



Qualifications operate on a "second chance" basis. If your first degree was not in English, Expressive Arts, or Media Studies, or if your grades in your Bachelor's degree were not optimal, you can start at an appropriate level and progress to the Masters. Likewise, we have fall-back options where necessary.

The PhD degree is briefly alluded to in this handbook. For more extended information on the PhD, you should also consult the web book for doctoral study, available at <http://grs.massey.ac.nz>.

# *Frequently Asked Questions*

## **Who do I talk to about doing a higher degree?**

You should direct enquiries to the Postgraduate Programme Coordinator.

## **Is there a minimum entry standard for higher degrees?**

Yes. The regulations for higher degrees are outlined later in this booklet.

## **Can I study at a distance (extramural)?**

Yes. Currently our postgraduate programmes are all offered in distance mode.

## **How is the 180 credit Master of Arts structured?**

The MA is in two parts. All students take two taught courses to start with. Depending on your grade point average, you then progress down a Research pathway or Coursework pathway.

## **What is the difference between PGDipArts and BA(Hons)?**

- \* Entry requirements are more flexible for the PGDipArts than for the BA(Hons).
- \* The BA(Hons) is regarded as a research degree; one of the four courses studied must be a research report. This is not a requirement for the PGDipArts.
- \* The BA(Hons) is awarded with one of three classes of Honours (from First Class to Third Class). The PGDipArts is awarded with Distinction for those who average a First Class result.
- \* More time is allowed to complete the PGDipArts.

## **What is the difference between the PGDipArts and the GradDipArts?**

- \* The GradDipArts is a transitional qualification allowing students with a Bachelor's degree in any subject to complete a "fast track" equivalent of a major in English or Media Studies.
- \* The GradDipArts is a step up to postgraduate study.
- \* The PGDipArts follows a more advanced programme of study. It offers a step up to the Master of Arts.

## **What is the difference between a taught course and a research course?**

In a taught course you follow the required texts, assessments, and learning resources as designated by the course coordinator. In a research course, you design your own project under the guidance of a supervisor.

## **What facilities are available to postgraduate students?**

Quiet study space with computing facilities is available to students at all three campuses. Distance learning students may make use of these facilities when they are on campus.

## **Can I do some tutoring?**

We rarely have tutoring available for postgraduate students, but please register your interest with the Head of School. Something may be available in your area.

# Key Contacts

Listed below are the names of people you may need to contact about some aspect of your study.

## Head of School

Associate Professor Jenny Lawn

Tel: +64 9 213 6337      Email: J.M.Lawn@massey.ac.nz

## Postgraduate Programme Coordinator

To be advised

Email: ems@massey.ac.nz

## Master of Creative Writing (MCW) Programme Coordinator

Dr Thom Conroy

Tel: +64 6 951 7509      Email: T.Conroy@massey.ac.nz

## Kaitautoko Māori

Dr Tina Makereti (Email: T.R.Makereti@massey.ac.nz)

## Asian Student Support

Dr Yuan Gong (Email: Y.Gong@massey.ac.nz)

## Massey Contact

0800 MASSEY (0800 627 739)  
+64 6 350 5701 from outside New Zealand

## Enrolment

<http://enrol.massey.ac.nz>

## School Website

<http://ems.massey.ac.nz>

## Facebook

[www.facebook.com/SEMSMassey](http://www.facebook.com/SEMSMassey)

## Twitter

@SEMSMassey

## School Offices

### Auckland

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Atrium Building  
Albany  
Auckland

Tel: +64 9 213 6086

### Manawatū

Level 4 (SGP4.64)  
Sir Geoffrey Peren Building  
Turitea Site  
Palmerston North

Tel: +64 6 951 7421

### Wellington

Level C (ground floor)  
Block 7  
Mt Cook  
Wellington

Tel: +64 4 979 3210

## Auckland Campus administrator

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Email: J.Ervine@massey.ac.nz

## Palmerston North Campus administrators

Denise Bourne +64 6 951 6112

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# Staff

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Lisa Emerson	06 951 7547	L.Emerson@massey.ac.nz
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Erin Mercer	09 213 6343	E.Mercer@massey.ac.nz
Susan Rauch	06 951 7485	S.Rauch@massey.ac.nz
Kevin Veale	04 979 3569	K.R.Veale@massey.ac.nz



## Staff Profiles

The following academic staff are available to supervise your research. Their research and supervision interests may help you in deciding who to ask to supervise your work. In special circumstances other supervisory arrangements may be allowed by the Head of School.

### **Dr Bill Angus** MA, PhD Newcastle upon Tyne

Bill is based at the Manawatū campus where he teaches Shakespeare's Worlds (139.301), Poets and Players in Shakespeare's England (139.201), Romantic Writing: Self and Nature (139.202), and the graduate course Early Modern Metadrama: Vices and Devices (139.728). His research interests include Early Modern drama and literature, metadrama, informers, wanderers, rituals of transformation, and the cultural mythology of the crossroads. His first monograph, *Metadrama and the Informer in Shakespeare and Jonson* (2016), is followed by a second book, *Intelligence and Metadrama in the Early Modern Theatre*, forthcoming in 2018 with Edinburgh University Press.

### **Dr Hannah August** MA, PhD Kings

Hannah teaches Sexual/Textual Politics (139.376) and Shakespeare's Worlds (139.301), and contributes to the two compulsory courses for students majoring in English: Introduction to English Studies (139.139) and Literary Landmarks (139.239). Her research is focused on the history of reading in early modern England, particularly the reading of drama. Hannah is available to supervise - or simply talk through - projects that examine literature (especially drama) from the early modern period, its modes of production and reception and its afterlives in later periods. She is also able to co-supervise projects on the reception of literary or theatrical texts in later periods, or those that have a particular focus on gender.

### **Dr Kyra Clarke** BA(Hons)/LLB(Hons), PhD (UWA)

Kyra currently teaches Popular Culture in the Media (154.203) and Gender and Race in the Media (154.302). Her research primarily explores the intersection of feminism, affect, pedagogy and queer theory, with a particular focus on exploring representations of young people and their relationships in popular film and television. Her work has appeared in *Continuum*, *Feminist Media Studies*, and *Studies in Australasian Cinema*, and she is the author of *Affective Sexual Pedagogies in Film and Television* (Routledge, 2017). She is currently working on a co-written book titled *Flirting: Negotiating Intimacy*.

### **Dr Keith Comer** PhD Oregon

Keith lectures in the writing and English programmes on both the Palmerston North and Wellington campuses. He is currently teaching The Publishing Project (139.340), American Literature (139.253), Writing for the Public (139.244), the core BA course Tū Kupu: Writing and Inquiry (230.111), and Communication in the Sciences (247.155). His academic research includes a range of articles and presentations on writing studies, poetry, student engagement, and academic development, in addition to the book *Strange Meetings: Walt Whitman, Wilfred Owen and Poetry of War*. A founding member of the Global Society of Online Literacy Educators (GSOLE), he is also on the editorial board of Research in Online Literacy Education (ROLE), and has previously served on the editorial review board for Computers and Composition. He has supervised postgraduate research on student writing and peer review, website discourse analysis, memoirs by nurses in wartime, advertising websites, Marilynne Robinson's *Housekeeping*, and computers and writing.

### **Dr Thom Conroy** MA Oklahoma, PhD Ohio

Thom currently teaches Creative Writing I (139.123), Fiction Writing (139.285), Advanced Fiction Writing (139.329), Building Your Manuscript: Creative Writing III (139.380), and New Directions in Creative Writing (139.765). His teaching, research, and supervision

interests include fiction writing, creative non-fiction, and narrative ethics. In 2013 Thom was a recipient of the Vice-Chancellor's Award for Sustained Excellence in Teaching. He has published two novels with Penguin-Random House: *The Salted Air* (2016) and *The Naturalist* (2014). He is also the editor of the short essay collection *Home: New Writing* (Massey University Press, 2017). Thom has also won various writing awards, including the Sunday Star Times Short Story Competition and the Katherine Ann Porter Prize. His fiction has appeared in journals in New Zealand, the US, and Australia, including *Landfall*, *Sport*, *TEXT*, *New England Review*, *Prairie Schooner*, and *Alaska Quarterly Review*.

**Dr Pansy Duncan** *PhD Auck.*

Pansy received her doctorate in 2012 from the University of Auckland, where she held the Kate Edger Postdoctoral Fellowship before joining Massey University's School of English and Media Studies in 2014. Her courses include Social Media and Digital Cultures (154.311), Advertising and Society (154.202), Screen Fictions (154.308), and Modern Fiction, Popular Culture and the Media (154.708). Drawing on approaches borrowed from film theory, affect theory, aesthetic theory and materialist models of media, Pansy's research focuses on media affect and aesthetics - that is, on the ways in which we experience, evaluate and respond to media texts. Pansy has published in a range of venues, including *PMLA*, *Cultural Critique*, *Screen*, *Film Quarterly*, and *Textual Practice*, and her book, *The Emotional Life of Postmodern Film*, was published by Routledge in 2015. A critical engagement with the humanities' so-called "affective turn," the book transforms this body of work by putting it into dialogue with an aesthetic and theoretical archive that has become its disciplinary "other": postmodernism. Her new book project, *Cinematic Matters*, offers a counter-history of cinematic form, inter-articulating cinema's material and aesthetic registers by showing how the raw materials of film stock - cellulose, silver and gelatin - informed the emergence and evolution of key cinematic aesthetic practices.

**Associate Professor Lisa Emerson** *BA(Hons), MA, PhD*

Lisa is currently seconded to the role of Director of Teaching and Learning in the College Office, but is available for research supervision. Her research focuses on literacy and scientific literacy in higher education, including literacy across transitions, and her research and supervision interests include all aspects of academic writing/literacy, information literacy, plagiarism, science writing, writing centres, and writing across the curriculum. She has recently published a book on scientists as writers published by Parlor Press (*The Lost Tribe: Scientists as Writers*), as well as many articles and book chapters on teaching in higher education, science writing, scientists as writers, writing in mathematics, academic writing, writing across the curriculum, writing and technology, plagiarism, and writing centre/student learning centre pedagogy. She is currently lead researcher on a three-year project investigating information literacy across the senior secondary-higher education divide.

**Associate Professor Angie Farrow** *MEd, PhD Exe., T.Cert*

Angie is a specialist in theatre and creative processes. She teaches Drama in Performance (139.104), Creative Communication (139.133), Speaking: Theory and Practice (139.209), Creative Processes (139.223), Making Plays for Theatre (139.224), Theatre in Production (139.320), and Community Theatre (139.763). She is a playwright, having written numerous plays for both theatre and radio, and her plays are performed regularly overseas. She has published five volumes of plays: *Plays for Physical Theatre I* (2005), *Plays for Physical Theatre II* (2010), *Falling and Other Short Plays* (2014), *Despatch* (2015), and *Before the Birds and The River: Two Plays for Community Theatre* (2017). Her research interests include playwriting, creative processes, public speaking, experimental theatre and community theatre.

**Dr Hannah Gerrard** MA Auck., PhD Pitt.

Hannah currently teaches Tū Kupu: Writing and Inquiry (230.111), Writing for the Public (139.244), Literacy Studies (139.348) and Rhetoric, Composition, and the Teaching of Writing (139.710). Her research and teaching interests are in composition/writing studies, rhetoric, literacy studies and pedagogy. She has particular interests in rhetorical and public sphere theory, composition theory and pedagogy, and writing instruction and the university in the context of globalisation. Her work has appeared in *Reader*, *Writing on the Edge*, *TEXT*, and *NZJES*, and she is currently working on a project that constructs a history of composition instruction in New Zealand and situates current developments in writing studies here in relation to the changing formation of the university.

**Dr Yuan Gong** MA OSU, PhD UMass Amherst

Yuan currently teaches Introduction to Media Studies (154.101), Social Media and Digital Cultures (154.311), and Global Media Cultures (154.313). Her research and teaching interests broadly cross cultural studies, global media studies, digital media studies, audience research and fan studies. She focuses particularly on the role of transactional media practices in class and social formations, the discursive formations of gender and race in global media fandom, and the social and political implications of digital technology in the "prosumption" of popular culture. Her work has appeared in *Communication, Culture, and Critique*, *Feminist Media Studies*, and *Discourse & Society*. She is currently working on a project that explores how the Chinese fandom of European football is related to the formation of the urban middle class and the state project of authoritarian digital capitalism.

**Dr Ian Goodwin** BCA Well., MA C.England, PhD Birm.

Ian is based at the Wellington campus and with a background in cultural studies, his research is wide ranging and often inter-disciplinary, yet centres on understanding the societal changes associated with the rise of new media technologies. Ian is interested in exploring intersections between contemporary media forms, identity politics, popular culture, activism, citizenship, media policy, consumption, health and wellbeing, and space/place.

**Dr Rand Hazou** MA Pre-lim, PhD in Theatre and Drama, La Trobe

Rand coordinates Drama in Performance (139.104), Theatre for Change (139.220) and Creativity in the Community (139.333). He is also the course coordinator of the second year BA citizenship course Tū Rangaranga: Global Encounters (230.210) which considers issues of global citizenship with a focus on rights and responsibilities. His research interests lie in theatre that addresses human rights and engages with issues of social justice. He has published widely on theatre engaging with asylum seekers and refugees. He has a developing research profile related to Palestinian theatre specifically and Arab theatre more generally. His research exploring Alrowwad Theatre's production of *Handala* that was staged in Aida refugee camp in Palestine is published as a book chapter in Michael Balfour (Ed.) *Refugee Performance: Practical Encounters* (Intellect Books, 2012). His research exploring rehearsals of *A Midsummer Night's Dream* by Palestinian students of the Drama Academy Ramallah, is published in *Research in Drama Education*, 20(2), 2015. He has published his research in several other peer-reviewed journals including *Platform*, *Performing Ethos*, and *Studies in Theatre and Performance*.

**Dr Claire Henry** BA(Hons), DipCA, MA, PhD

Claire teaches Digital Media Production I and II (154.204/304) and Gender and Race in the Media (154.302) on the Wellington campus and by distance. Her publications include *Revisionist Rape-Revenge: Redefining a Film Genre* (Palgrave Macmillan, 2014), and journal articles published in *Senses of Cinema*, *Studies in European Cinema*, *Cine-Excess*, *Animal Studies Journal*, and *Ctrl-Z: New Media Philosophy*. Her research areas include digital media production, feminist approaches to media, film theory, genre

studies, animal studies, and violence and screen media interventions. Claire is keen to supervise projects in these areas, or in the fields of film theory and screen production more broadly.

### **Stuart Hoar**

Stuart Hoar is the coordinator for the Creative Communication course (139.133) and teaches Making Plays for Theatre (139.224). He also teaches Script Writing (139.323) by distance and at the Auckland campus. He is a playwright, screenplay writer, radio dramatist and novelist. He has been Playwright in Residence at the Mercury Theatre (1988/89) and was awarded the Bruce Mason Award for Playwrights in 1988. In 1990 he was Literary Fellow at Auckland University and in 1993 he was Burns Fellow at the University of Otago. In 1998, while living in the UK, his first novel *The Hard Light* was published by Penguin NZ. He returned from England in 2000 to be Writer in Residence at Canterbury University. He was the Meridian Energy Katherine Mansfield Fellow for 2007. The screenplay for the short film *Lovelock* won the New Zealand Writers' Guild Best Screenplay Award (Presented at Los Angeles, 1993, as part of the International Writers' Guild Festival). At present he is working on developing a screenplay, finishing a novel and is also working on a new play.

### **Dr Nicholas Holm** MA, PhD McMaster

Nicholas teaches Advertising and Society (154.202), Popular Culture and the Media (154.203), and The Communication Field (154.721) on the Wellington campus and by distance mode. His research addresses the politics of everyday aesthetics and popular culture, especially in relation to humour. Nicholas is interested in supervising, or just chatting about, any projects addressing popular culture, humour (and related concepts of parody, satire, irony and comedy), advertising, aesthetic theory, Cultural Marxism, eco-criticism, comic books, cultural studies more broadly, or any combination of the above.

### **Associate Professor Ingrid Horrocks** BA(Hons) Well., MA York, PhD Princeton

Ingrid is based on the Wellington campus and the author of a travel book, two collections of poetry, and a number of creative essays published both locally and internationally. She also publishes on concepts of gender and mobility in 18th and early 19th Century literary culture and her book *Women Wanderers and the Writing of Mobility, 1784-1814*, was published by Cambridge University Press in 2017. Her supervision interests include contemporary creative nonfiction and poetry (both creative and critical projects), the literature of the 18th Century and Romantic period, and anything to do with travel, place, and mobility studies, particularly in a New Zealand context.

### **Dr Ian Huffer** BA(Hons), DPhil Sussex

Ian is based in Palmerston North and his research is primarily focused upon the social, cultural and economic relations constituted through the circulation and consumption of film. Recent work has examined the political economy of film exhibition in New Zealand and the cultural distinctions articulated through the design of physical and online spaces of film consumption. He also recently conducted a survey of audiences' use of film distribution and exhibition channels in New Zealand. Previous research has examined the way in which audiences' gendered/classed/sexual identities are constructed through their engagement with film stars. Possible supervision topics include film/media audiences, film distribution and exhibition, film cultures, stardom, Hollywood cinema, and film and cultural representation/identity.

### **Associate Professor Jenny Lawn** MA, PhD UBC

Jenny is based at the Auckland campus. She has published numerous articles on Janet Frame, Kiwi Gothic, and contemporary New Zealand literature including crime fiction. Jenny is co-editor of *Gothic NZ: The Darker Side of Kiwi Culture* (Otago University Press, 2006) and author of *Neoliberalism and Cultural Transition in New Zealand Literature, 1984-2008: Market Fictions* (Lexington Books, 2016). Jenny has supervised

student research on Janet Frame, Gothic literature, lesbian cinema, detective fiction, contemporary fiction, New Zealand fiction, literature and social class, and cultural policy.

**Dr Tina Makereti** MA, PhD Victoria University

Tina teaches creative writing at all levels in The School of English and Media Studies, as well as the new 139.362 Oceanic Literatures course. She has a PhD and Masters in Creative Writing from Victoria University and a BA (Social Anthropology) and PG Dip Māori Studies from Massey University, and is a novelist, essayist, curator and short fiction writer. Her latest novel is *The Imaginary Lives of James Pōneke* (2018) and she is co-editor of an anthology of Māori and Pasifika fiction, *Black Marks on the White Page* (2017), which showcases the diversity and innovation within Oceanic storytelling. In 2016 Dr Makereti won the Pacific Regional Commonwealth Short Story Prize with her story, 'Black Milk'. Her first novel, *Where the Rēkohu Bone Sings* (Vintage, 2014) was longlisted for the Dublin Literary Award 2016 and won the 2014 Ngā Kupu Ora Aotearoa Māori Book Award for Fiction. Her short story collection, *Once Upon a Time in Aotearoa* (Huia Publishers, 2010), combines mythological and contemporary stories and also won a Ngā Kupu Ora Award. Tina's research includes writing fiction and creative non-fiction, Māori & Pasifika literatures, and the relationship between culture and writing. She is interested in discussing or supervising any projects related to long or short fiction, personal essays, memoir, creative non-fiction, Māori and Pacific writing, speculative writing, or postcolonial literature, as well as creative writing that critically engages with culture/Māori studies/art.

**Dr Brian McDonnell** MA, PhD Auck., TTC, DipTchg

Brian teaches Hollywood Cinema (154.303) and International Film History (154.206). Brian is a specialist in Hollywood Cinema, New Zealand Cinema, narrative, auteur studies, genre studies, censorship, and American Film Noir. He has published numerous international journal articles on film as well as *Fresh Approaches to Film* (1998) and *On Reflection: New Zealand Film Reviews from North and South* (2007). He has also co-authored the *Encyclopaedia of Film Noir* with Geoff Mayer (2007). In the Fall (USA) Semester of 2008, he was the Fulbright visiting professor at Georgetown University, Washington D.C., teaching a course on New Zealand Cinema. His book on the New Zealand film *In My Father's Den* was published in 2016, and he is presently working on a book-length project on British novelist Graham Greene's links with film.

**Dr Allen Meek** BA(Hons) Well., MA, PhD Florida

Allen is currently teaching Television Studies (154.201), Trauma and the Media (154.312) and Researching Media and Cultural Studies (154.704). His research is currently focused on theories of cultural trauma and biopolitics. He has published numerous journal articles and book chapters on media theory and on media texts produced in Aotearoa New Zealand and is the author of *Trauma and Media: Theories, Histories and Images* (2009). His second book *Biopolitical Media: Catastrophe, Immunity and Bare Life* was published with Routledge in 2016. His recent postgraduate supervision has been focused on trauma studies and critical theory.

**Dr Erin Mercer** BA(Hons), MA, PhD Well.

Erin teaches and researches primarily in the areas of American and New Zealand literature, with a particular interest in genre. She taught both drama and literature at Victoria University, before taking up a position at Massey in the English programme where she teaches courses on New Zealand, American and Victorian literature, and the 100-level course Introduction to English Studies (139.139). In 2014 Erin received a Special Commendation in the College of Humanities and Social Sciences Teaching Excellence Awards. Erin is the author of *Repression and Realism in Post-War American Literature* (Palgrave, 2011), *In Johnsonville or Geraldine: An Introduction to New Zealand Literature* (Pearson, 2013), and *Telling the Real Story: Genre and New Zealand*

*Literature* (Victoria University Press, 2017). Her research has also appeared as book chapters and as articles. Erin is the New Zealand Deputy Officer for the Gothic Association of New Zealand and Australia (GANZA), and sits on the Advisory Board for the Popular Culture Research Centre at AUT.

**Dr Barbara Postema** MA Warwick, PhD MSU

Barbara currently teaches 20th Century Literature (139.305) and SF and Fantasy (139.142), as well as contributing to other courses. Her research and teaching interests are in contemporary literature, narrative form and narrative theory, popular genres, and particularly comics. She has published articles and chapters in the *Journal of Graphic Novels and Comics*, *Image & Narrative*, the *International Journal of Comic Art*, *The Routledge Companion to Comics and Graphic Novels*, and elsewhere. Her book *Narrative Structure in Comics* was published by RIT Press and is appearing in a Portuguese translation. Barbara is currently working on a project on wordless comics, considering their history, their thematic, and the ways this form allows readers to navigate non-verbal narration.

**Dr Susan Rauch** MA TxState U., PhD Texas Tech U.

Susan currently teaches Communication in the Sciences (247.155) and Text Image Design: Digital Technical Writing (139.246). Her research and teaching interests include the rhetoric of eHealth, medicine, and information sciences, and emerging trends in the digital humanities and technical-science communication. Her research interests are interdisciplinary in nature and include the economics of user attention in eHealth communication; user experience (UX) and new media text and technologies; visual-material rhetorics (theory, pedagogy, practice) of story map journals as interactive science reporting; digital archival representations of war narrative and memory; and historical trends and transitions in technical and science communication. She is currently working on publishing three research projects that include previous data collected in the areas of eHealth and UX; the impact of workplace (non)disclosure policies for nurses with mental health disabilities; and WWI archival research from the Archives of American Art-Smithsonian Institute in Washington D.C. on the rhetoric of inventional media and collective memory of war and facial disfigurement.

**Dr Jack Ross** MA Auck., PhD Edin., CLTA AUT, Certificate in Translation AUT

Jack is a Senior Lecturer in Creative Writing. He currently coordinates the Travel Writing (139.326) and Advanced Fiction Writing (139.329) courses in both distance and Auckland internal mode. He also teaches the Creative Writing I (139.123) course internally at Auckland. At postgraduate level he co-teaches the course Contemporary New Zealand Writers in an International Context (139.750), as well as the Creative Writing Workshop course (139.765). To date he has published four novels, three novellas, two books of short fiction, and numerous poetry collections. He is also the managing editor of Poetry New Zealand, and has edited various other books and journals. His research interests are in contemporary poetry (local and international), translation studies, and traditional and popular forms of fiction (from the *1001 Nights* to modern Fantasy and SF). Supervision topics at Massey have included New Zealand (and world) poetry, comics, eco-poetics, historiography, metafiction, and settler writing.

**Dr Simon Sigley** MA Nancy 2 France, PhD Auckland

Simon is a senior lecturer at Massey University's Auckland campus where he teaches film history and screen aesthetics, as well as digital media production. He works on the symbolic role and function of film in the cultural imaginary, focusing on memory and representation. He has published a book, journal articles, book chapters, and videos ([www.interviewprojectnz.com](http://www.interviewprojectnz.com)) on transnational film culture, film reception, and documentary film. He is currently working on a cultural history of New Zealand's National Film Unit (1941-90).

**Dr Philip Steer** BA(Hons), MA Well., PhD Duke

Philip is willing to supervise research topics on aspects of literature and culture related to New Zealand, Australia or Victorian Britain. His own work focuses on the literature of settler colonialism, and its intersections with economics and ecology. He is co-editor of *Ecological Form: System and Aesthetics in the Age of Empire* (Fordham), and is completing a Marsden-funded book project, *Borders of Britishness: The Novel and Political Economy in the Victorian Settler Empire*.

**Dr Sy Taffel** BA(Hons), PhD Bristol

Sy coordinates Digital Media Production I and II (154.204 & 154.304), Documentary (Non-Fiction) Film (154.224), Social Media and Digital Cultures (154.311) and the postgraduate course Technology and Cultural Change (154.709) at the Manawātū Campus. His research interests are primarily in the areas of digital technologies, politics, culture and ecology. Recent journal articles have focused upon topics such as media ecologies, the material impacts of digital technologies upon the environment, social media, hacktivism and the attention economy. Sy is a co-director of the Massey University Political Ecology Research Centre and is a co-editor of *Ecological Entanglements in the Anthropocene* (Lexington Books, 2016). Sy has managed an independent media production company in the UK, and is happy to supervise projects that include a practical media component. Sy has managed an independent media production company in the UK, and is happy to supervise projects that include a practical media component.

**Associate Professor Elspeth Tilley** BA(Hons1) Qld, PhD (Qld)

Elspeth teaches Expressive Arts in the Bachelor of Communication, Massey's innovative multidisciplinary communication degree, as well as supervising at postgraduate (BC Honours, Master of Communication, Master of Arts, and PhD) levels. She primarily produces creative research as a playwright, but has a long history of spanning both critical/creative and organisational research approaches. She is particularly interested in supervising research that looks for creative real-world solutions, using tools such as theatre to drive organisational change or investigating how creative methods can address social justice issues. She has led student creative projects on homelessness, rape culture, youth incarceration, and more, and has won international awards both for her critical research into communication and media ethics, and for her playwriting.

**Dr Kevin Veale** MA, PhD Auck.

Kevin lectures from the Wellington campus and is currently teaching Introduction to Media Studies (154.101) and Transmedia Narrative and Storytelling (154.120). He is fascinated by storytelling across media forms, together with the affective and medium-specific dimensions of engaging with those media forms. Kevin is interested in supervising or informally discussing any projects broadly tied to medium-specific analysis, affect, digital and/or transmedia storytelling, social media and online communities, comparative media studies, digital humanities, or popular culture in its broad and varied forms such as videogames, comics/webcomics, television and film, online serials, podcasts, tabletop RPGs, etc.

**Associate Professor Bryan Walpert** MFA Maryland, PhD Denver

Bryan teaches Creative Writing I (139.123), Writing Poetry (139.229), Creative Nonfiction: Creative Writing II (139.280), Building Your Manuscript: Creative Writing III (139.380), and the postgraduate New Directions in Creative Writing (139.765), and he supervises MCW and doctoral students. His poems, stories and/or essays have appeared in journals or anthologies in New Zealand, Australia, the United States, Canada and the United Kingdom. He has published three books of poems, *Etymology* (Cinnamon Press), *A History of Glass* (Stephen F. Austin State UP) and *Native Bird* (Makaro Press); a collection of short fiction, *Ephraim's Eyes* (Pewter Rose Press); and two scholarly books: *Resistance to Science in Contemporary American Poetry* (Routledge) and *Poetry and Mindfulness: Interruption to a Journey* (Palgrave MacMillan). His primary research and

supervision interests are creative writing and 20th Century poetry and poetics, with a particular focus on the links between science and literature.

**Dr Kim Worthington** BA(Hons), DPhil Oxon

Kim is the course coordinator for Literary Landmarks (139.239), Postcolonial Literature (139.352), and Postcolonial Theory and Writing (139.758); she also co-teaches Introduction to English Studies (139.139), and Prize-winning Fiction (139.109). Her research interests are in 20th Century and contemporary world literature (especially fiction), postcolonial studies, and literary theory, particularly narratological and ethical approaches. She is the author of *Self as Narrative: Subjectivity and Community in Contemporary Fiction* (Clarendon, 1996); many entries in *The Oxford Companion to New Zealand Literature*; and various articles, book chapters and conference presentations on authors such as J.M. Coetzee, Ian McEwen, Jaspreet Singh and Bernhard Schlink. Her current research involves an exploration of the contemporary literary and political use of concepts such as forgiveness, confession and apology. Kim has supervised numerous postgraduate reports and theses at Honours, Masters and Doctoral level, ranging from single-author studies through to comparative conceptual analyses. She is currently the supervisor/co-supervisor of five PhD theses, three of which are on aspects of Pakistani literature in English, one on second generation immigrant fiction, and one on questions of subjectivity and confessionalism in the poetry of Frederick Seidel.



# *Graduate and Postgraduate Programmes*

The School offers the following qualifications:

## **Graduate Study**

- \* Graduate Diploma in Arts (GradDipArts)

## **Postgraduate Study**

- \* Postgraduate Certificate in Arts (PGCertArts)
- \* Postgraduate Diploma in Arts (PGDipArts)
- \* Postgraduate Diploma in Communication (PGDipC)
- \* Bachelor of Arts with Honours (BA Hons)
- \* Bachelor of Communication with Honours (BC Hons)
- \* Master of Arts (MA)
- \* Master of Arts (MA) by thesis
- \* Master of Communication (MC, 180 credits/240 credits)
- \* Master of Communication (MC) by thesis
- \* Master of Creative Writing
- \* Master of Philosophy (MPhil)
- \* Master of Philosophy (MPhil) by thesis
- \* Doctor of Philosophy (PhD)

## *Graduate Programme*

### **Graduate Diploma in Arts**

The Graduate Diploma in Arts (GradDipArts) enables graduates to study another subject area without completing a second Bachelor's degree. Graduates gain the equivalent of an undergraduate major in a specific area so they may proceed to postgraduate studies. It consists of 200- and 300-level undergraduate courses.

#### *Admission criteria*

- \* Bachelor's degree or admission with equivalent status.

#### *Requirements for an endorsed GradDipArts*

- \* Pass at least 90 credits in English, Creative Writing or Media Studies:
  - with at least 60 credits at 300-level.
- \* The remaining 30 credits (two courses) for the GradDipArts:
  - must come from Part II of the Bachelor of Arts degree schedule
  - at least 15 credits must be a 300-level course
  - may include further courses in your endorsed subject.

#### *Duration*

Must be completed within a maximum of eight years.

# *Postgraduate Programmes*

## **Postgraduate Certificate in Arts**

An entry level Postgraduate qualification.

### *Admission criteria*

- \* A Bachelor of Arts degree, with a major or equivalent in the intended postgraduate subject; or
- \* A Bachelor's degree with a minor in the intended postgraduate subject, followed by a Graduate Certificate in Arts endorsed in the intended postgraduate subject; or
- \* A Bachelor's degree followed by a Graduate Diploma in Arts endorsed in the intended postgraduate subject.

### *Requirements for the PGCertArts*

60 credits at 700-level of taught courses in either English or Media Studies.

### *Progression*

Students who complete the PGCertArts may apply to transfer to the Postgraduate Diploma in Arts or a Masters degree. A minimum Grade Point Average (GPA) of B (5.0) is usually required for the PGDip, and is absolutely required for the Masters.

### *Duration*

Must be completed within a maximum of two years.

## **Postgraduate Diploma in Arts**

The Postgraduate Diploma in Arts offers a pathway for advanced studies in a chosen subject area. Students may proceed to a Masters programme on completion of the PGDipArts, dependent upon achievement.

### *Admission criteria*

- \* A Bachelor of Arts degree, with a major or equivalent in the intended postgraduate subject; or
- \* A Bachelor's degree with a minor in the intended postgraduate subject, followed by a Graduate Certificate in Arts endorsed in the intended postgraduate subject; or
- \* A Bachelor's degree followed by a Graduate Diploma in Arts endorsed in the intended postgraduate subject.

### *Requirements for the PGDipArts*

120 credits at 700-level from one of the subject areas offered.

### *Eligibility for Distinction*

Students must pass at the appropriate standard and complete all requirements within one year of full-time study, or three years of part-time study.

### *Duration*

Must be completed within a maximum of four years.

## **Postgraduate Diploma in Communication**

The Postgraduate Diploma in Communication is designed for students who wish to continue their studies in Communication at an advanced level. All Massey Communication qualifications are interdisciplinary, requiring courses in Business and Humanities and Social Sciences.

### *Admission criteria*

- \* A Bachelor's degree or equivalent qualification in a field related to the study of communication; and
- \* Have achieved a B grade average across the 300-level courses; and
- \* Have achieved an IELTS of 7 with no band less than 6.5 within the preceding five years, if English is not your first language and the qualifying degree was not completed at a University where English was the medium of instruction.

If your qualifications vary from these requirements, we still encourage you to contact the Postgraduate Coordinator with a copy of your academic transcript. Because the Communication field is interdisciplinary, we may be able to recognise learning in related fields.

### *Requirements for the PGDipC*

Courses to the value of 120 credits consisting of two core courses (60 credits), at least 30 credits from a schedule of Communication courses, and up to 30 credits of specified Elective courses.

The Postgraduate Diploma in Communication is awarded without specialisation.

### *Eligibility for Distinction*

Students must pass at the appropriate standard and complete all requirements within one year of full-time study, or three years of part-time study.

### *Duration*

Must be completed within a maximum of four years.

## **Bachelor of Arts with Honours**

The BA (Hons) offers students the opportunity to include a research component within advanced studies. Students may proceed to the Masters by thesis only on completion of the BA (Hons), dependent upon achievement.

### *Admission criteria*

Admission to the BA (Hons) is open to students who have completed one of the following:

- \* A Bachelor of Arts degree with a major in the intended postgraduate subject or close equivalent; or
- \* A Bachelor of Arts degree with a minor in the intended postgraduate subject, followed by a GradCertArts endorsed in the intended postgraduate subject or close equivalent; or
- \* A Bachelor of Arts degree followed by a GradDipArts in the intended postgraduate subject or close equivalent.

Students must have achieved a B grade average over the 200- and 300-level courses considered for their admission.

If English is not your first language and the qualifying degree was not completed at a University where English is the medium of instruction, you must achieve an IELTS of 7.0 with no band less than 6.5.

#### *Requirements for the BA (Hons)*

120 credits of 700-level courses including at least a 30 credit research report.

#### *Specialisations*

Students must have achieved a B grade average over the 200- and 300-level specialisation courses considered for their admission.

#### *Eligibility for Honours*

Students will be awarded as First Class Honours, Second Class Honours Division I, Second Class Honours Division II or Third Class Honours.

#### *Duration*

Must be completed within one year of first enrolling in full-time study or within three years of first enrolling in part-time study.

### **Bachelor of Communication with Honours**

The BC (Hons) offers students the opportunity to include a research component within advanced Communication studies.

#### *Admission criteria*

Bachelor of Communication (or close equivalent) with a major in the same discipline as that to be undertaken for the BC (Hons), or permission of Head of School to enter the programme. Students are expected to have at least a B grade average in their 300-level majoring courses and a minimum of a B grade for 15 credits at 300-level in the intended secondary subject.

#### *Requirements for the BC (Hons)*

Courses to the value of 120 credits consisting of an approved 30 credit research methods course, 30 credits in a primary subject area, the relevant Research Report for that subject area, and 30 credits in a secondary subject area.

#### *Specialisations (Endorsements)*

Students must select a primary subject from one of these lists and a secondary subject from the other:

Expressive Arts  
Linguistics  
Media Studies

Communication Management  
Journalism  
Marketing Communication  
Public Relations

The Bachelor of Communication with Honours will be awarded with a subject in the primary area of study.

#### *Eligibility for Honours*

Same as BA (Hons).

#### *Duration*

Must be completed within one year of first enrolling for full-time study or within three years of first enrolling for part-time study.

## Master of Arts (180 credits)

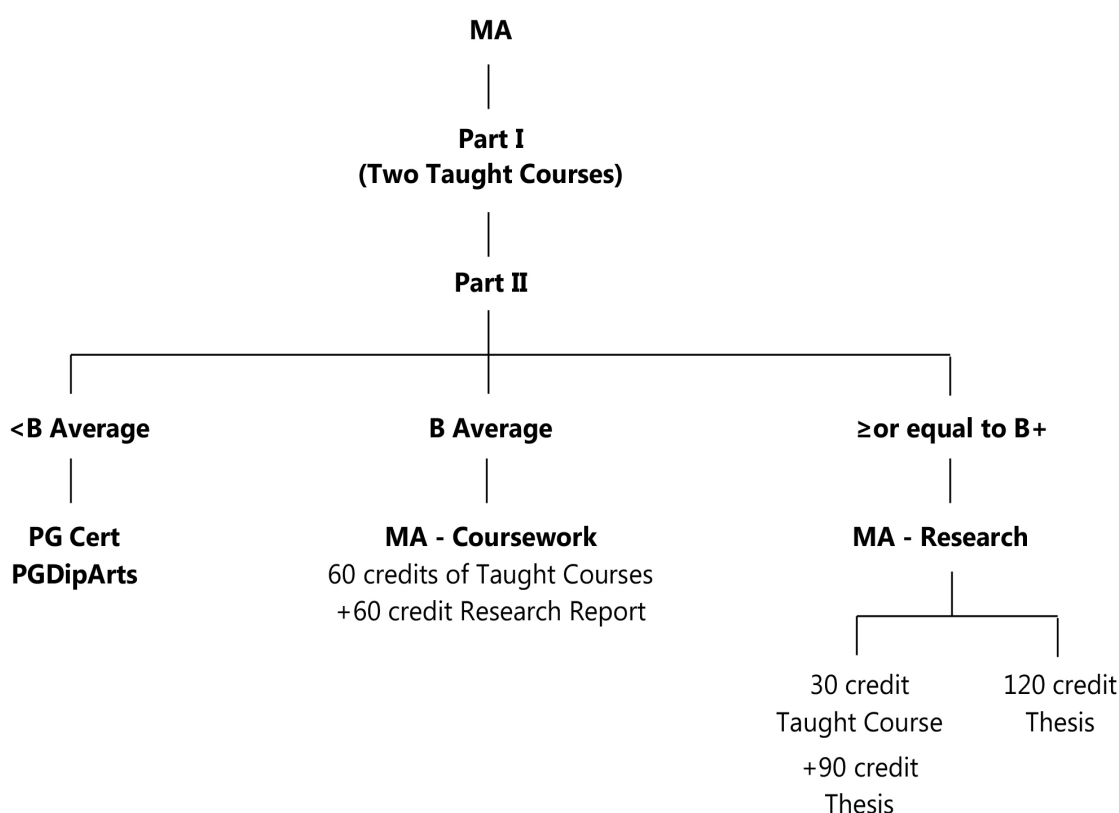
The Master of Arts is a 180-credit qualification for students who have completed a Bachelor of Arts or a GDipArts and achieved at least a B grade average over the relevant 200/300 level subject courses. The MA can be completed either by Coursework or a Research pathway.

### Admission criteria

Same as for the BA (Hons).

### Requirements for the MA

Courses to the value of 180 credits consisting of 120 credits of taught courses and a research report (Coursework pathway) or a combination of taught courses and a 90-120 credit thesis (Research pathway). Pathways from Part I to Part II depend on your grade point average after the first two taught courses. If your grade average is B or better, you continue in the MA. If your average is less than B, you continue in the 120 credit PGDipArts or exit with a PGCert.



### Eligibility for Distinction/Merit

If you complete within 18 months of first enrolling for full-time study or within four years of first enrolling for part-time study you may be eligible for Distinction or Merit.

### Duration

All requirements must be completed within five consecutive calendar years of first enrolling for the MA.

## **Master of Arts by thesis**

A qualification for students who have completed a BA (Hons) or a PGDipArts in the same subject as their undergraduate major.

### *Admission criteria*

BA (Hons) or PGDipArts, in the same discipline as that to be completed in the 120-credit Masters; the minimum grade average required for entry is B+.

### *Requirements*

The usual requirement is completion of a 120-credit thesis.

### *Eligibility for Distinction/Merit*

Students should pass at the appropriate standard and should complete all requirements within one calendar year of first enrolling for full-time study or within three consecutive calendar years of first enrolling for part-time study.

### *Duration*

All requirements must be completed within four consecutive calendar years of first enrolling for the degree.

## **Master of Communication (180 credit/120 credit)**

We offer two qualification pathways depending on your particular needs. The 180 credit MC suits students with a Bachelor's degree (it does not have to be in communication but can be in anything very broadly relating to communication). The 180 credit MC qualification acquaints you thoroughly with the breadth of communication knowledge and research, plus you choose a specialist communication course or two from areas of your choice and/or one course from a related discipline, then apply this knowledge in a practical, professionally-oriented research project.

The Master of Communication (120 credits) is designed for students who already have advanced specialist study in communication, having been awarded or qualified for a Bachelor of Communication with Honours or a Postgraduate Diploma in Communication or equivalent and who have achieved a B grade average. It enables deeper continuation of existing specialised postgraduate studies in communication at an advanced level, with either a 60 credit or 120-credit research component.

Both pathways permit either 'pure' communication research or transdisciplinary research (that is, research that connects communication with other disciplines), reflecting the wide-ranging nature of the field of communication. Students can take courses from either Business or Humanities and Social Sciences, or combine them for a balanced set of skills. No specialisations are awarded, enabling flexibility for you to design the combination you need. Applied Theatre and Media Production are included areas of study, among others.

## **Master of Communication (180 credit)**

### *Admission criteria*

A Bachelor's degree or equivalent qualification in a field related to the study of Communication, with a B grade average across the 300-level courses.

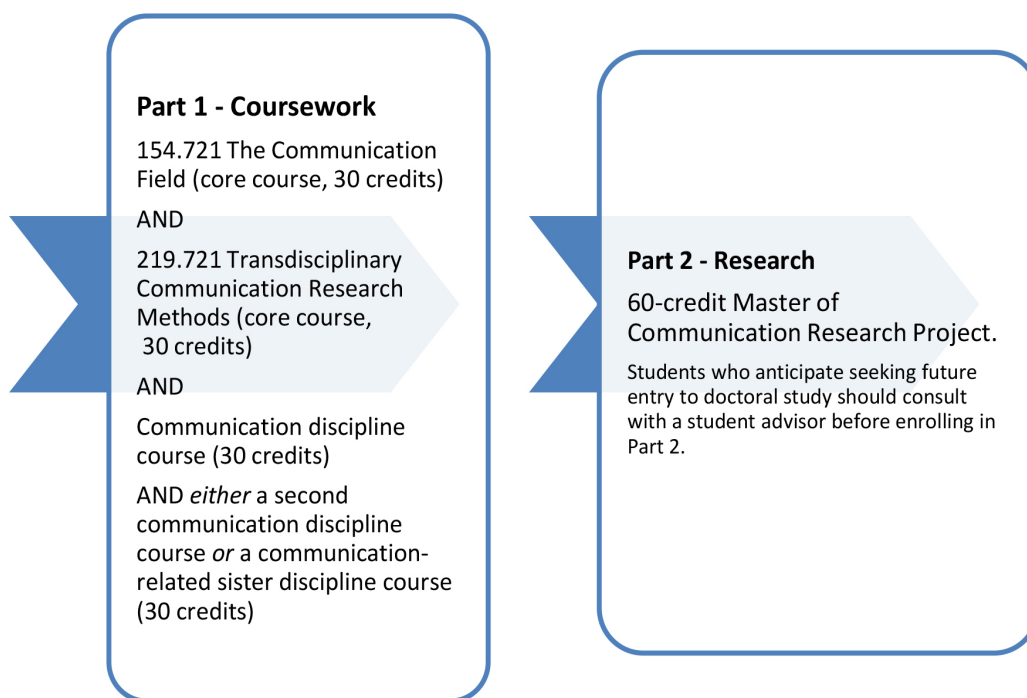
If English is not your first language and the qualifying degree was not completed at a University where English is the medium of instruction, you must achieve an IELTS of 7.0 with no band less than 6.5.

### *Requirements for the MC (180 credit)*

Completion of two core courses; two elective courses; and a 60-credit research project. The research project relates communication theory to practice in your chosen area.

### *Eligibility for Distinction/Merit*

Students must complete all requirements within eighteen months of first enrolling for full-time study or within four consecutive years of first enrolling for part-time study.



## **Master of Communication (120 credit)**

### *Admission criteria*

A Bachelor of Communication with Honours or equivalent, or a Postgraduate Diploma in Communication or equivalent, having achieved a B grade average.

### *Requirements for the MC (120 credit)*

60 credits from Part One and 60 credits from Part Two; or

120 credit research thesis from Part Two (transdisciplinary theses are permitted, as is exploration of a new area of communication specialisation different from prior research projects at Honours level – meaning students can choose, pending identification of an appropriate supervisor, whether to continue to deepen their knowledge in a particular specialist area, or widen their knowledge of communication's breadth).

### *Eligibility for Distinction/Merit*

Students must complete all requirements within one calendar year of first enrolling for full-time study or within three consecutive calendar years of first enrolling for part-time study.

## **Master of Creative Writing**

Use your passion for writing to transform yourself and the world through an intense exploration of language in the production of original creative work in fiction, poetry, creative non-fiction, script-writing, or hybrid/experimental genres

If you are not sure whether your qualifications and writing experience are appropriate for the MCW, please contact the MCW programme coordinator.

### *Admission criteria*

This is a selected entry programme, based on a portfolio of creative writing. Applications close 31 October prior to the year of study. Applicants require a Bachelor's qualification in any subject, with a B Grade Average across the 200- and 300-level specialisation courses. Applicants who have a BA (Hons) or a PGDipArts in Creative Writing, Expressive Arts, English or equivalent, with a B grade average for the qualification, may be admitted directly into Part Two.

### *Requirements for the MCW*

Courses to the value of 60 credits from Part One (30 credits each from creative writing courses and literary critical courses), followed by a thesis to the value of 120 credits. Students must achieve a grade average of at least a B+ over Part One in order to progress to Part Two.

### *Eligibility for Distinction or Merit*

In cases of sufficient merit, the Master of Creative Writing may be awarded with distinction or merit.

### *Duration*

All requirements must be completed within five years of enrolling in the MCW degree.

## **Master of Philosophy**

The Master of Philosophy is a University qualification which mirrors a College Masterate. It is only used in cases where a student's qualification does not allow entry to the standard Masters programme. Contact the School postgraduate coordinator, in the first instance, if you believe that an MPhil would be appropriate for your situation.

## **Doctor of Philosophy**

Enrolment for a PhD is available to candidates who have completed an Honours or Masters degree with First Class Honours or Second Class Honours (Division I), or those who hold comparable qualifications. A PhD in Creative Writing is available, as well as in Communication, English and Media Studies. Massey University's Doctoral Research Committee administers the PhD. Candidates interested in this programme should consult with the School postgraduate coordinator. Applications can be submitted at any time.

### *Entry into PhD*

After consulting with the School postgraduate coordinator, the next step is to complete the Application for PhD Admission form, available from [grs.massey.ac.nz](http://grs.massey.ac.nz). This form asks you to include (among other documents):

- \* certified transcripts of your academic records;
- \* a statement of your intended research topic;
- \* an indication of available financial support;



- \* evidence of English language competency;
- \* contact details for two academic referees;
- \* your curriculum vitae (CV).

It is helpful, but not required at this point, to have discussed your proposed topic with a potential supervisor in the School. If your application is successful, the Doctoral Research School will send you a final offer letter. Once you accept the offer, you work with a supervisor to prepare a PhD Provisional Registration Form.

The first phase of Massey University's doctoral study programme is provisional registration, usually lasting one year for a full-time student. At the end of this period, the candidate gives a seminar on the research topic and method and submits a full proposal, literature review, and other draft material as suited to the topic. This material is assessed and discussed at an interview, and if successful, the candidate is confirmed in the programme and proceeds to full registration.

It is possible to gain acceptance for doctoral study in principle. This provision usually applies to international candidates, whilst still overseas, who wish to check that their qualifications are acceptable for doctoral study at Massey University or who require a letter of offer for visa purposes.

For detailed information about entry into the PhD programme, browse the Graduate Research School website: <http://grs.massey.ac.nz>. The Frequently Asked Questions page (FAQ) is a good place to start.

# English Programme, 2019

Course	Coordinator			
<b>List A</b>				
139.703 Critical and Creative Research	Tilley, Conroy	1, 2		D
139.724 Literary Revolutions	Horrocks	2		D
139.750 Contemporary New Zealand Writers	Mercer	2		D
139.758 Postcolonial Writing	Worthington	1		D
<b>List B</b>				
139.765 New Directions in Creative Writing	Walpert	1		D
154.708 Modern Fiction, Popular Culture and the Media	Duncan	2		D
230.792 Advanced Theatre	Tilley	2		D
<b>Research Reports and Theses</b>				
139.799 Research Report (30 credits)	PG Coordinator	1, 2, DS		D/I
139.816 MA Thesis in English Part I (60 credits)	PG Coordinator	1, 2, DS		D/I
139.817 MA Thesis in English Part II (60 credits)	PG Coordinator	1, 2, DS		D/I
139.873 Research Report (60 credits)	PG Coordinator	1, 2, DS		D/I
139.881 Thesis English - Part I (45 credits)	PG Coordinator	1, 2, DS		D/I
139.882 Thesis English - Part II (45 credits)	PG Coordinator	1, 2, DS		D/I
139.883 Thesis English (90 credits)	PG Coordinator	1, 2, DS		D/I
139.900 PhD in English	PG Coordinator	DS		

## Key

1	Semester One	2	Semester Two	DS	Double Semester
D	Distance	I	Internal		

A selection of courses is offered each year from our range. Courses change from year to year.

All programmes are available both full-time and part-time. Full-time study is defined as enrolment in 105 credits or more during a 12-month period (either February to February, or July to July). Part-time study is defined as enrolment in 90 credits or less during a 12-month period (February to February, or July to July). For students completing qualifications that include a thesis, you may change between part-time and full-time before beginning your thesis. Once you have started your thesis you cannot change.

While the number of thesis offerings may seem confusing when you first enrol, they are designed to allow maximum flexibility. When enrolling in a thesis course, students who are part-time must start with the double semester offering. Full time students must enrol in a single semester offering.

For research only courses (research reports and theses), you should enrol at the campus where your first supervisor is located, unless you are enrolling as a distance student.

While each taught course has its own Stream site, please note that the Research Reports and Thesis courses do not each have one. Instead, there is a single Postgraduate Research site for all research students.

For guidance on the appropriate enrolment in your situation, please contact the School postgraduate coordinator.

# Communication Programme, 2019

Communication is a multidisciplinary programme across Business and Humanities. This schedule lists courses offered in the School of English and Media Studies. Please consult the University Calendar online for a full list of courses or contact the School postgraduate coordinator.

<b>Course</b>	<b>Coordinator</b>		
<i>Core Courses (60 credits)</i>			
154.721 The Communication Field	Holm	1	D
219.721 Transdisciplinary Communication Research Methods	Murray/Huffer	2	D
<i>Schedule B: Communication Courses (max. 60 credits)</i>			
139.765 New Directions in Creative Writing	Walpert	1	D
154.708 Modern Fiction, Popular Culture and the Media	Duncan	2	D
154.747 Media Practice and Global Culture	Sigley	2	D
230.792 Advanced Theatre	Tilley	2	D
<b>Research Reports and Theses</b>			
139.855/154.855 MC Research Project (60 credits)	Tilley	1, 2, 3, DS	D/I
139.851/154.851 MC Thesis - Part I	Tilley	1, 2, 3, DS*	D/I
139.852/154.862 MC Thesis - Part II	Tilley	1, 2, 3, DS*	D/I
139.900/154.900 PhD	PG Coordinator	DS	D/I

## Key

1 Semester One	2 Semester Two	3 Semester Three
DS Double Semester	D Distance	I Internal

All programmes are available both full-time and part-time. Full-time study is defined as enrolment in 105 credits or more during a 12-month period (either February to February, or July to July). Part-time study is defined as enrolment in 90 credits or less during a 12-month period (February to February, or July to July). For students completing qualifications that include a thesis (excluding PhD), you may change between part-time and full-time before beginning your thesis. Once you have started your thesis you cannot change.

While the number of thesis offerings may seem confusing when you first enrol, they are designed to allow maximum flexibility. When enrolling in a thesis course, students who are part-time must start with the double semester offering. Full time students must enrol in a single semester offering.

For research only courses (research reports and theses), you should enrol at the campus where your first supervisor is located, unless you are enrolling as a distance student.

While each taught course has its own Stream site, please note that the Research Reports and Thesis courses do not each have one. Instead, there is a single Postgraduate Research site for all research students.

For guidance on the appropriate enrolment in your situation, please contact the School postgraduate coordinator.

\* pending supervisor availability

# *Creative Writing Programme, 2019*

<b>Course</b>	<b>Coordinator</b>		
<i>List A (at least 30 credits)</i>			
139.703 Critical and Creative Research	Tilley, Conroy	1, 2	D
139.765 New Directions in Creative Writing	Walpert	1	D
<i>List B (up to 30 credits)</i>			
139.724 Literary Revolutions	Horrocks	2	D
139.750 Contemporary New Zealand Writers	Mercer	2	D
139.758 Postcolonial Writing	Worthington	1	D
154.708 Modern Fiction, Popular Culture and the Media	Duncan	2	D
154.747 Media Practice and Global Culture	Sigley	2	D
230.792 Advanced Theatre	Tilley	2	D
<b>Research Reports and Theses</b>			
139.799 Research Report (30 credits)	PG Coordinator	1, 2, DS	D/I
139.861 MCW Thesis Part I	PG Coordinator	1, 2, DS	D
139.862 MCW Thesis Part II	PG Coordinator	1, 2, DS	D
139.900 PhD in English	PG Coordinator	DS	

## **Key**

1	Semester One	2	Semester Two	DS	Double Semester
D	Distance	I	Internal		

This is a selected entry programme, based on a portfolio of creative writing. Applications close 31 October prior to the year of study.

The Master of Creative Writing is available both full-time and part-time. Whether enrolled full-time or part-time, you may choose to start in either semester one or semester two.

Full-time study is defined as enrolment in 105 credits or more during a 12-month period (either February to February, or July to July). Part-time study is defined as enrolment in 90 credits or less during a 12-month period (February to February, or July to July).

For research only courses (research reports and theses), you should enrol at the campus where your first supervisor is located, unless you are enrolling as a distance student.

While each taught course has its own Stream site, please note that the Research Reports and Thesis courses do not each have one. Instead, there is a single Postgraduate Research site for all research students.

For guidance on the appropriate enrolment in your situation, please contact the MCW programme coordinator.

# *Media Studies Programme, 2019*

<b>Course</b>	<b>Coordinator</b>		
154.704 Researching Media and Cultural Studies	Meek	1	D
154.707 The World of Noir	TBA	1	D
154.708 Modern Fiction, Popular Culture and the Media	Duncan	2	D
154.747 Media Practice and Global Culture	Sigley	2	D
<b>Research Reports and Theses</b>			
154.798 Research Report (30 credits)	PG Coordinator	1, 2, DS	D/I
154.816 MA Thesis in Media Part I (60 credits)	PG Coordinator	1, 2, DS	D/I
154.817 MA Thesis in Media Part II (60 credits)	PG Coordinator	1, 2, DS	D/I
154.873 Research Report (60 credits)	PG Coordinator	1, 2, DS	D/I
154.881 Thesis Media - Part I (45 credits)	PG Coordinator	1, 2, DS	D/I
154.882 Thesis Media - Part II (45 credits)	PG Coordinator	1, 2, DS	D/I
154.883 Thesis Media (90 credits)	PG Coordinator	1, 2, DS	D/I
154.900 PhD in Media Studies	PG Coordinator	DS	

## **Key**

1	Semester One	2	Semester Two	DS	Double Semester
D	Distance	I	Internal		

In addition to the 154-coded courses offered by the School of English and Media Studies, there is a further course, 219.705 Advanced News Media Processes, offered by the School of Communication, Journalism and Marketing.

All programmes are available both full-time and part-time. Full-time study is defined as enrolment in 105 credits or more during a 12-month period (either February to February, or July to July). Part-time study is defined as enrolment in 90 credits or less during a 12-month period (February to February, or July to July). For students completing qualifications that include a thesis, you may change between part-time and full-time before beginning your thesis. Once you have started your thesis you cannot change.

While the number of thesis offerings may seem confusing when you first enrol, they are designed to allow maximum flexibility. When enrolling in a thesis course, students who are part-time must start with the double semester offering. Full time students must enrol in a single semester offering.

For research only courses (research reports and theses), you should enrol at the campus where your first supervisor is located, unless you are enrolling as a distance student.

While each taught course has its own Stream site, please note that the Research Reports and Thesis courses do not each have one. Instead, there is a single Postgraduate Research site for all research students.

For guidance on the appropriate enrolment in your situation, please contact the School postgraduate coordinator.

# *Expressive Arts Postgraduate Pathways*

If you want to continue your study of Expressive Arts (creative writing/theatre studies/digital media production or a combination) at postgraduate level, you may be wondering what your options are.

We have award-winning staff who research and produce creative work in Expressive Arts areas, including playwrights, novelists, poets, scriptwriters, experimental and documentary filmmakers, short fiction and creative nonfiction writers, theatre makers, and more. We are keen to work with you on postgraduate studies to take your Expressive Arts (EA) to the next level.

Here are some possible pathways – but please do talk with a staff member or student advisor to find out more about your particular EA options based on your interests and your previous study:

*Master of Arts (English or Media Studies) or BA Honours (English or Media Studies) or Postgraduate Certificate in Arts (English or Media Studies)*

- \* If your prior study of Expressive Arts included creative writing and/or theatre, under the Master of Arts - English you may be able to do a creative or critical/creative MA with an emphasis on theatre or creative writing.
- \* If your prior study of Expressive Arts included significant media studies content, under the Master of Arts - Media Studies you may be able to do a creative or critical/creative MA in digital media production.
- \* The above principles also apply for BA Honours and PG Cert Arts – although Expressive Arts is not a named specialisation in any of the MA or the BA Honours or the PG Cert Arts, we typically house eligible EA students under the Media Studies or English umbrellas at Masters, Honours and PG Cert level – and you can still do EA-specific research under these banners, the disciplinary ‘home’ we find for you doesn’t change your actual topic. Talk to us to find out more.

*Master of Creative Writing*

- \* If you are keen to intensively study any form of creative writing, including playwriting and media/film scriptwriting, see the entry criteria for the MCW (Expressive Arts is an approved entry subject).

*Master of Communication*

- \* The Master of Communication does not require you to have a specific major for entry and you won’t receive a specific major or minor on your transcript when you graduate. This means entry is quite broad, and Expressive Arts is just one of the many areas ‘related to communication’ that is an approved entry subject, provided you also meet the GPA.

- \* For your Master of Communication research area, you can enrol for an Expressive Arts research report or thesis under the subject codes for Media Studies or English, and we will fit Expressive Arts topics under whichever of those seems to align best (it doesn't go on your transcript as a named specialisation so it's really just an administrative choice). Just speak to a staff member whom you are keen to work with, and if they are available to supervise you and you are eligible for entry, they will advise you what code to enrol in for your research work (supervision is available for the Master of Communication within our school for creative, critical or a combination across the full spectrum of Expressive Arts areas).

*Bachelor of Communication Honours (Expressive Arts)*

- \* If you did an Expressive Arts major in your Bachelor of Communication with sufficient GPA, you may be eligible to do an Honours year in Expressive Arts, in which you do in-depth research in your chosen EA focus area and graduate with a named specialisation in Expressive Arts.

Entry to these qualifications does depend on your prior study but this list is to give you a sense of the spectrum of options related to Expressive Arts. Expressive Arts topics and students have often found apt homes and ideal supervision under the English or Media Studies umbrellas at postgraduate level. So talk to us about what you are passionate in pursuing, and we'll help you find where it fits.

# *Enrolment and Progression*

If you are in full-time work you are strongly advised not to attempt more than two courses in your first year of study at this level. Graduate study places considerably more demands on both time and intellect than are required at the BA level. As a full-time student you will not be permitted to enrol in more than four courses (120 credits) without the approval of the Pro Vice-Chancellor.

Before enrolling in a thesis course you should carefully consider all your commitments before deciding whether to enrol part-time or full-time. Once you have committed to either part-time or full-time study for your thesis you will **not** be able to change.

Once you have commenced your enrolment in the thesis, you must re-enrol in the thesis course each and every year you are studying for your thesis and you must pay fees each and every year. This requirement continues up to and including submission of your thesis.

Before enrolling, you should note that attendance at contact courses, seminars and other classes, including online meetings, is compulsory. Please let the School postgraduate coordinator know of any potential timetable problems, so that we can accommodate you where possible.

Further information on enrolling can be obtained by phoning Massey Contact or the Massey University website:

0800 MASSEY (0800 627 739) or <http://enrol.massey.ac.nz>

## **Examples of Student Progression: 180 Credit Master of Arts**

The examples given are for English (139.8XX). For Media Studies, course numbers have the prefix 154.8XX.

Full-time MA with 120 credit thesis, starting in semester one:

	<i>Semester One</i>	<i>Semester Two</i>
Year One	Two taught courses (60 credits)	139.816 MA Thesis Part I (60 credits) Research proposal due 31 August
Year Two	139.817 MA Thesis Part II (60 credits) Submission: 1 June	

Full-time MA with 90 credit thesis, starting in semester two:

	<i>Semester One</i>	<i>Semester Two</i>
Year One		Two taught courses (60 credits)
Year Two	One taught course (30 credits) 139.881 MA Thesis Part I (45 credits) Research proposal due 15 April	139.882 MA Thesis Part II (45 credits) Submission: 1 November



Part-time MA with 60 credit Research Report, starting in semester one:

	<i>Semester One</i>	<i>Semester Two</i>
Year One	One taught course (30 credits)	One taught course (30 credits)
Year Two	One taught course (30 credits)	One taught course (30 credits)
Year Three	139.873 Research Report (60 credits, double semester) Research Proposal due 15 April	139.873 Research Report (continued)  Submission: 1 November

# Online Learning

## Learning at a Distance

Distance learning carries many advantages for you as a student, particularly the flexibility to study from anywhere in the world and to work the hours that fit your other life commitments. But it also requires a special level of independence in your study habits to set aside the hours of intense concentration needed and to allow plenty of time in your writing schedule to draft and revise conceptually challenging assignments.

Each course has a website available through Massey's online learning system, Stream (<http://stream.massey.ac.nz>). Here are some tips for success:

- \* schedule your study hours as if they were a paid job, and ask friends and family to treat study in the same terms;
- \* visit your course website as soon as it opens, usually two weeks before the semester begins, and familiarise yourself with the course requirements and required reading;
- \* if you get the chance, visit the course coordinator or your supervisor in person on campus, and/or come to the nearest campus to present your research at our postgraduate seminar day, usually held in September;
- \* make use of seminars and workshops on study skills offered by the University's Centres for Teaching and Learning and via the library;
- \* take the initiative to ask questions, participate regularly in online forums, and raise any problems with your course coordinator or supervisor as soon as they arise.

You can also converse with students from other courses via the School's postgraduate Stream site and Facebook page.

## E-learning Categories

The amount of information available online and the amount of time you spend online differs for each course as defined by the following access categories:

*Partially Taught Online:* Broadband access to an online learning environment is required as part of the course is taught online. In addition to accessing the Course Guide, students will be required to access core and supplementary digital study resources, contribute to discussion forums and complete online activities and assessment tasks. Core study resources that can be published in print will be supplied to the students who request them.

*Fully Taught Online:* Access to an online learning environment is compulsory as all of the course is taught online. In addition to accessing the Course Guide, students will be required to access core and supplementary digital study resources, contribute to discussion forum and complete online activities and assessment tasks. No printed study resources will be supplied to students.

### **Recommended Computing**

Broadband access to the web is required for all School postgraduate courses. In addition, many course coordinators use video or audio-conferencing through free software such as Skype or Adobe Connect. These conferences give you the immediacy of a classroom experience. You will need:

- \* a webcam (built in to most computers now);
- \* a USB headset or earbuds/headphones to ensure good quality audio.

# *Scholarships and Funds*

There are various scholarships and funds available; this is not an exhaustive list. We do not issue reminders during the year. This page is for guidance only; you can find further information on the Massey website:

<http://awards.massey.ac.nz>

## **Margaret Richards Bursary**

The value of the bursary varies each year. It is awarded to students who are enrolled in an undergraduate or postgraduate programme in English.

*Deadline: 30 April.*

## **Freemasons University Scholarship**

\$6,000 awarded for one year to students enrolled in their final year of a full-time course of study for: a Bachelor's degree, Bachelor's degree with Honours, Graduate or Postgraduate Diploma, or up to the first year of a two-year Masters degree.

*Deadline: 1 October.*

## **Freemasons Postgraduate Scholarship**

\$10,000 awarded for one year to students undertaking a Masters or PhD thesis.

*Deadline: 1 October.*

## **Ryoichi Sasakawa Young Leaders' Fellowship**

Up to \$15,000 per annum for a Masterate student and up to \$25,000 for a Doctoral student awarded for one year to students eligible to enrol for a Masters or PhD degree.

*Deadline: 1 October.*

## **Massey University Masterate Scholarship**

\$15,000 awarded for one year to students enrolled or eligible to enrol full-time for the thesis research component (90-120 credits) of their Masters degree.

*Deadlines: 1 July, 1 October.*

## **Massey University Doctoral Scholarship**

\$25,000 awarded per annum to a maximum of 3 years to students who are enrolled or eligible to enrol for a research course of 120 credits during a 12 month period towards a Doctoral degree.

*Deadline: TBA*

## **School Graduate Research Fund**

Awarded to students enrolled in Masters theses or 700-level research courses. You may apply on a competitive basis for money to assist with research-related costs such as the costs of equipment, travel to libraries, archives and resource centres, and other kinds of expenses which your supervisor can detail for you. You cannot claim expenses associated with the final production of the research report or thesis. Only School-authorized travel expenses that are booked with the University's approved supplier can be reimbursed.

The application must be sponsored by your supervisor, who will assist you in completing the application form. Your budget must be justified in detail. There are three rounds of funding each year.

*Deadline: 15 April, 31 August, 10 December*

For doctoral students, funding for research-related costs (currently up to \$3,000 across the course of your enrolment) is made available on application to the Head of School. This will be discussed at the time of your enrolment.

**New Zealand Vice Chancellors' Committee (NZVCC)**

The NZVCC offers a range of awards to candidates with high academic merit. You should consult the NZVCC website for further information and application forms.

<http://www.universitiesnz.ac.nz/scholarships>



## *Courses Available in 2019*





139.703  
*Critical and Creative Research*  
Elspeth Tisley / Thom Conroy

Semester One &  
Two Distance

An introduction to practices of research with creative texts. Students will learn practical techniques for planning and producing research in critical and/or creative modes. Fostering a critical voice and debating the cultural and social value of aesthetic communication will be integral to the course.

Students who successfully complete this course should be able to:

- \* Select and apply relevant techniques for planning, undertaking and producing research in critical and/or creative modes;
- \* Critically engage with theories of aesthetic communication;
- \* Critically debate the cultural and social value of aesthetic communication;
- \* Demonstrate an advanced understanding of critical inquiry as inclusive of creative exploration;
- \* Assemble and synthesise a range of sources in relation to a critical or creative research project, including factual, imaginative, and intellectual sources.

### Study Material and Contact Workshop

E-learning Category: Partially Taught Online

In addition to accessing the Course Guide, students will be required to access core and supplementary digital study resources, contribute to discussion forums and complete online activities and assessment tasks. Core study resources that can be published in print will be supplied to the students who request them. There is no Contact Workshop for this course.

### Assessment

Written assignment 1	10%
Written assignment 2	30%
Written assignment 3	60%

### Set Texts

Morris, Paula. *Queen of Beauty* (Penguin Books, 2002)

Bornholdt, Jenny. *The Rocky Shore* (Victoria University Press, 2008)

Rapaport, Herman. *The Literary Theory Toolkit: A Compendium of Concepts and Methods* (Wiley-Blackwell, 2011)

# 139.724 *Literary Revolutions* Ingrid Horrocks

A study of literary culture in Britain and the Pacific during the Romantic and Victorian periods. This course explores relationships between poetry, novels, travel writing and political treatises in the period, focusing on the distinctive nature of literary engagements with contemporary social and political upheavals.

Students who successfully complete this course should be able to demonstrate:

- \* An advanced understanding of ways in which eighteenth and nineteenth-century literature is embedded in and shapes social, cultural and political contexts, both nationally, and within an international context;
- \* An advanced understanding of how genres operate in relation to social, cultural, and political contexts;
- \* An advanced understanding of some of the key developments/revolutions in late eighteenth and nineteenth century literary culture in Britain and the Pacific;
- \* An advanced understanding of some of the central debates of these periods as expressed in various literary contexts, in particular those about human rights, empire, gender, and the social role of emotion;
- \* An ability to conduct basic archival research related to Romantic and/or Victorian literature using electronic resources.

## Study Material and Contact Course

E-learning Category: Partially Taught Online

In addition to accessing the Course Guide, students will be required to access core and supplementary digital study resources, contribute to discussion forums and complete online activities and assessment tasks. Core study resources that can be published in print will be supplied to the students who request them. There is no Contact Course for this course.

	<b>Assessment</b>
Online Commentaries (4 x 300 - 400 words)	10%
Essay (3,000 words)	35%
Research Essay Plan and Annotated Bibliography (1,000 words)	10%
Research Essay (5,000 words)	45%

## Set Texts

### *Compulsory*

Austen, Jane. *Mansfield Park* (Broadview Press, 2001)

Coleridge, Samuel Taylor., and Wordsworth, William. *Lyrical Ballads (1798 And 1800)* (Broadview Press)

Eliot, George. *Felix Holt: The Radical* (Penguin Classics, 1995)

Melville, Herman. *Typee: A Peep at Polynesian Life* (Penguin Classics, 1996)

Wollstonecraft, Mary. *Letters Written During a Short Residence in Sweden, Norway, and Denmark* (Broadview Press, 2013)

# 139.750 Contemporary New Zealand Writers Erin Mercer

Semester Two  
Distance

An advanced exploration of contemporary New Zealand writing and its relationship to international aesthetic practices, in the context of globalisation and postcoloniality. This year, 2019, the focus will be on prose.

Students who successfully complete this course should be able to:

- \* Demonstrate an advanced understanding of globalisation and postcoloniality as theories of transnational cultural flows;
- \* Relate New Zealand literary texts to international creative influences;
- \* Demonstrate the sustained and complex close reading of technical and stylistic innovation in contemporary New Zealand literary texts;
- \* Develop written, spoken, and creative forms of critical inquiry as responses to contemporary New Zealand fiction and poetry.

## Study Material and Contact Course

E-learning Category: Partially Taught Online

In addition to accessing the Course Guide, students will be required to access core and supplementary digital study resources, contribute to discussion forums and complete online activities and assessment tasks. Core study resources that can be published in print will be supplied to the students who request them. There is a **compulsory** Contact Course for this course to be held on 7 - 8 September 2019.

	<b>Assessment</b>
Creative Response (2,000 words or equivalent)	20%
Journal (2,500 words)	20%
Presentation (10 minutes)	20%
Final Assignment (4,000 words)	40%

## Set Texts

*Compulsory*

King, Stephen. *Pet Sematary* (any edition)

Knox, Elizabeth. *Wake* (Victoria University Press, 2013)

Morey, Kelly Ana. *Bloom* (Penguin, 2003)

Morrison, Toni. *Beloved* (any edition)

# 139.758 *Postcolonial Writing* Kim Worthington

An advanced introduction to theories of postcolonial ethics and identity, and their relationship to selected works of literature from a range of postcolonial contexts.

Students who successfully complete this course should be able to:

- \* Critically evaluate theories of postcolonial ethics and identity;
- \* Evaluate the formal qualities and thematic concerns of selected works of postcolonial literature;
- \* Produce nuanced interpretations of postcolonial literature in the context of relevant postcolonial theory;
- \* Compare and contrast the formal qualities and thematic concerns of literature from differing postcolonial contexts.

## **Study Material and Contact Workshop**

E-learning Category: Partially Taught Online

In addition to accessing the Course Guide, students will be required to access core and supplementary digital study resources, contribute to discussion forums and complete online activities and assessment tasks. Core study resources that can be published in print will be supplied to the students who request them. There is no Contact Workshop for this course.

	<b>Assessment</b>
Stream contributions	10%
Annotated bibliography entries (3x 500 words)	15%
Essay 1 (3000 words)	25%
Essay 2 (3000 words)	25%
Essay 3 (3000 words)	25%

## **Set Texts**

### *Compulsory*

Etherington, Bonnie. *The Earth Cries Out*

Hamid, Mohsin. *Exit West*

Kincaid, Jamaica. *A Small Place*

Martel, Yann. *Life of Pi*

Nguyen, Viet Thanh. *The Refugees*

Selected poetry (provided)

139.765  
*New Directions in Creative Writing*  
Bryan Walpert

Semester One  
Distance

An advanced study and practice of creative writing in its myriad contemporary forms.

Students who successfully complete this course should be able to:

- \* Write original creative works;
- \* Perform sustained critical reading of texts, with focus on technical and stylistic innovation;
- \* Analyse, discuss and develop critical and/or creative responses to texts and theories of creative writing;
- \* Produce and develop critical and/or creative projects informed by an advanced understanding of a chosen genre of creative writing.

### **Study Material and Contact Workshop**

E-learning Category: Partially Taught Online

In addition to accessing the Course Guide, students will be required to access core and supplementary digital study resources, contribute to discussion forums and complete online activities and assessment tasks. Core study resources that can be published in print will be supplied to the students who request them. There is no Contact Workshop for this course.

	<b>Assessment</b>
Praxis portfolio	30%
Written assignment	20%
Portfolio	50%

### **Set Texts**

To be advised.

# 154.704 *Researching Media and Cultural Studies* Allen Meek

An introduction to theoretical frameworks and research designs and methods in Media Studies and Cultural Studies and to various issues that arise in the conduct of research. Students preparing to undertake research-based theses or projects will receive assistance in the preparation of their proposals.

Students who successfully complete this course should be able to:

- \* Classify and analyse the key terms of media and cultural studies in clear and logical language;
- \* Relate key concepts and methods of media and cultural studies to the analysis of complex media technologies, practices and texts;
- \* Formulate in writing an understanding of the potential uses and relevance of the principal methods of media and cultural studies research.

## **Study Material and Contact Workshop**

E-learning Category: Partially Taught Online

In addition to accessing the Course Guide, students will be required to access core and supplementary digital study resources, contribute to discussion forums and complete online activities and assessment tasks. Core study resources that can be published in print will be supplied to the students who request them. There is no Contact Workshop for this course.

### **Assessment**

Written assignment 1	10%
Written assignment 2	20%
Written assignment 3	30%
Participation	10%
Exam	30%

## **Set Texts**

### *Compulsory*

Stokes, Jane. *How to Do Media and Cultural Studies* (Edition: 2nd, Sage)

Durham, Meenakshi Gigi and Kellner, Douglas M. *Media and Cultural Studies Keywords* (Edition: 2nd, Wiley-Blackwell)

A study of the historical phenomenon of film noir. The emphasis will be on classical film noir but more recent texts will also be examined. A variety of critical and theoretical approaches will be used.

Students who successfully complete this course should be able to:

- \* Demonstrate a close knowledge and understanding of major texts of classical film noir (as well as neo-noir films), including their formal properties such as narrative structure, settings, thematic preoccupations and character types;
- \* Demonstrate knowledge and understanding of the historical, cultural, industrial and intellectual contexts of the noir phenomenon, and the concept of genre itself;
- \* Critically reflect on, respond to, and evaluate the secondary critical, historical and theoretical literature on the topic;
- \* Become familiar with classical and recent approaches to the general topic of film genres, with Film Noir being a case study;
- \* Demonstrate the skills of flexible and independent thinking, critical analysis and its accompanying clear verbal and written exposition.

### Study Material and Contact Course

E-learning Category: Course Guide and Administration

Access to an online learning environment is required so students can access the Course Guide, expected learning outcomes and assessment tasks. The online learning environment may also be required to access supplementary study resources and for the electronic submission of assignments. Core study resources will be supplied automatically to students in hard copy. There is a **compulsory** Contact Course in Auckland, from 13-14 April 2019.

	<b>Assessment</b>
Essay 1	25%
Essay 2	25%
Examination	50%

### Set Texts

James Naremore. *More than Night: Film Noir in its Contexts* (Edition: 2, University of California Press, 2008)

Andrew Spicer. *Film Noir* (Pearson, 2002)

154.708  
*Modern Fiction, Popular Culture  
and the Media*  
Pansy Duncan

Does Virginia Woolf's *To the Lighthouse* set out a comprehensive theory of film spectatorship? What's the relationship between Henry James's taste in drapery and his "proto-impressionist" narrative voice? *Modern Fiction, Popular Culture and the Media* seeks to bring some of the classic hits of modernist fiction, and some of the key tendencies in twentieth-century popular media culture, into dialogue. Tracing the intersection between developments in modernist literature, and developments in early twentieth-century film, fashion, diet and interior design, we'll show how canonical examples of modernist fiction drew on the rich resources of the popular media culture that they are so often set up against. In the process, we'll ask why *The Great Gatsby* would be unthinkable without the automobile; why the hero of Nella Larsen's *Quicksand* smokes; and how Katherine Mansfield's personal selection of kimono reflects the shifting moods she sought to capture in her fragile, iridescent short stories.

### Study Material and Contact Workshop

E-learning Category: Partially Taught Online

In addition to accessing the Course Guide, students will be required to access core and supplementary digital study resources, contribute to discussion forums and complete online activities and assessment tasks. Core study resources that can be published in print will be supplied to the students who request them. There is no Contact Workshop for this course.

### Assessment

Forum responses	20%
Research proposal	30%
Research essay	50%

### Set Texts

*Highly Recommended*

Corrigan, Timothy. *Film and Literature: An Introduction and Reader* (Edition: 2, Routledge)



154.721  
*The Communication Field*  
Nick Holm

Semester One  
Distance

This course provides an advanced-level overview of the communication discipline, its history, key concepts, competing traditions, and noted scholars. Critical, creative and organisational theories and concepts from a broad communication studies body of knowledge are historicised, compared, and critically evaluated. Throughout the course, communication knowledge is applied to illuminate communication questions from media, industry and society.

Students who successfully complete this course should be able to:

- \* Demonstrate a broad knowledge of historical developments and current scholarship in communication to an advanced level;
- \* Demonstrate in-depth knowledge of two different traditions within communication studies;
- \* Apply knowledge of communication concepts, theories and debates to analyse a current or historical communication case study;
- \* Employ appropriate communication knowledge with originality and analytic rigour to theorise and evaluate a contemporary communication issue and design a theory-informed practical communication response.

### **Study Material and Contact Workshop**

Distance: Fully Taught Online

Access to an online learning environment is compulsory for Distance students as all of the course is taught online. In addition to accessing the Course Guide, students will be required to access core and supplementary digital study resources, contribute to discussion forum and complete online activities and assessment tasks. No printed study resources will be supplied to students. There is no Contact Workshop for this course.

	<b>Assessment</b>
Critical Commentaries	50%
Essay Assignment	50%

### **Set Texts**

Scannell, Paddy. *Media and Communication* (Edition: 2007, Sage)

# 154.747 *Media Practice and Global Culture* Simon Sigley

Prerequisites: 154.204 or 154.224 or 154.304

This course examines the critical context of contemporary media practice, exploring how media texts, technologies, and institutions respond to and produce processes of globalisation. Students will focus on the use of digital and mobile media technologies, and consciously negotiate decisions regarding the cultural, social, political, economic, ethical and environmental implications of their own media production, distribution and consumption.

Students who successfully complete this course should be able to:

- \* Identify major issues, debates and perspectives about globalisation, including its historical development;
- \* Demonstrate advanced critical understanding of major theoretical approaches to globalisation, and be able to use them in their work;
- \* Identify and comprehend how their own practices of media production, distribution and consumption contribute to global citizenship;
- \* Produce critically informed media texts using digital and mobile technologies.

## **Study Material and Contact Workshop**

E-learning Category: Partially Taught Online

In addition to accessing the Course Guide, students will be required to access core and supplementary digital study resources, contribute to discussion forums and complete online activities and assessment tasks. Core study resources that can be published in print will be supplied to the students who request them. There is no Contact Workshop for this course.

### **Assessment**

Written assignment 1	40%
Written assignment 2	20%
Practicum assignment	40%

## **Set Texts**

There are no set texts for this course.

# Transdisciplinary Communication Research Methods

Niki Murray / Ian Huffer

Semester Two  
Distance

An advanced introduction to selected communication research traditions and methods. Transdisciplinary competency in applied communication research is developed through the evaluation and application of different methodologies to communication research challenges.

Students who successfully complete this course should be able to:

- \* Evaluate at an advanced level historical developments and current scholarship in selected communication research methods;
- \* Relate communication research methods to contexts of transdisciplinary and inter-sectoral collaboration;
- \* Critically and creatively analyse emergent communication research problems and concepts;
- \* Design a transdisciplinary response to a communication research problem informed by appropriate communication research methodologies and approaches.

## Study Material and Contact Workshop

E-learning Category: Fully Taught Online

Access to an online learning environment is compulsory as all of the course is taught online. In addition to accessing the Course Guide, students will be required to contribute to discussion forums and complete online activities. No printed study resources will be supplied to students. There is no Contact Workshop for this course.

### Assessment

Essay (2000 words)	20%
Proposal (2000 words)	20%
Peer Review (2000 words)	20%
Final assignment and reflection (4000 words)	40%

## Set Texts

*Compulsory*

Bruhn Jensen, K. *A Handbook of Media and Communication Research: Qualitative and Quantitative Methodologies* (2012, Routledge)

## 230.792 *Advanced Theatre* *Elsbeth Tilley*

An advanced examination of theatre as a cultural and social phenomenon. The course will first explore a range of theatre contexts and techniques, followed by the opportunity for students to choose one specific approach relevant to their individual programme of study for more in-depth research. Knowledge modules may include: historical theatre models and techniques; theatre research methodologies including playwriting and practice-as-research; applied theatre approaches for intervening in issues of identity and social justice; political and revolutionary theatre; theatre for community and personal storytelling, change and healing; indigenous theatre models; and organisational uses of theatre for training, innovation, communication and conflict resolution. Students will investigate their chosen models via a research project, and develop practical skills in theatre making, relevant to their chosen context, in a contact course.

Students who successfully complete this course should be able to:

- \* Critically engage with a range of historical and contemporary theatre models;
- \* Select and apply relevant techniques for planning, undertaking and producing theatre research in critical and/or creative modes;
- \* Engage in a range of applied theatre activities in a workshop setting; and
- \* Critically evaluate the cultural and social value of theatre.

### **Study Material and Contact Workshop**

E-learning Category: Partially Taught Online

In addition to accessing the Course Guide, students will be required to access core and supplementary digital study resources, contribute to discussion forums and complete online activities and assessment tasks. Core study resources that can be published in print will be supplied to the students who request them. There is a **compulsory** Contact Workshop between 4 - 6 September 2019 to be held in Wellington.

	<b>Assessment</b>
Written assignment (essay)	20%
Practical/Placement (workshop)	30%
Portfolio (Project Portfolio)	50%

### **Set Texts**

There are no set texts for this course; study materials will be supplied.

# *Research Only Courses*

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*2019*



A research report or masters thesis gives you the opportunity to pursue your own sustained investigation on a topic of your choice, with the guidance of a supervisor. While the range of potential topics is very wide, you should study in a field within our broad staff research expertise.

Before enrolling, you should have:

- \* successfully completed some 700-level taught courses;
- \* studied the staff profiles in this handbook, or on the School website, to note staff research expertise;
- \* contacted the School postgraduate coordinator before the semester begins. Your message should include two or three paragraphs outlining a topic you would like to study, including broad field, possible texts for analysis, and possible approach(es).

Supervision arrangements must be approved by the Head of School. If you would like to strengthen your research skills prior to enrolling in the research report or masters thesis, we recommend that you take the relevant research methods course for your discipline: 139.703 Critical and Creative Research for English, or 154.704 Researching Media and Cultural Studies.

## **Description and Requirements**

Your report/thesis must meet graduate standards in respect of quality of research, documentation, argumentation, and communicativeness. Undertaking a thesis provides training for and tests the following range of skills:

- \* defining an area of research;
- \* formulating a question, hypothesis or intellectual position for investigation;
- \* developing a sustained and coherent argument;
- \* synthesising various forms of data;
- \* commenting analytically on materials used;
- \* meeting the formal requirements of the genre(s) in which results are presented; and
- \* furnishing scholarly documentation, including an appropriate bibliography.

You should choose a topic that calls upon all of these skills. Your topic can be related to texts or approaches from a course that you have taken previously, but you will need to extend this work in a substantially new direction. You cannot simply resubmit assignments or repeat previous study.

A student's artistic work may qualify for inclusion within the research report/thesis if it is the result of systematic investigative inquiry of a valid research question, hypothesis or intellectual position arising from your discipline. In cases where an artistic work is included, the research report should contain sufficient expository writing to demonstrate the satisfactory attainment of the range of skills named above upon which the work will be assessed.

## Research Process

Although the planning and scheduling of the research report /thesis is a highly personal matter, you should try to keep to the following programme and processes:

- \* find a member of staff interested in your proposed topic and willing to act as a supervisor (the postgraduate coordinator will help match you to a supervisor);
- \* submit your research proposal as advised by 15 April, 31 August or 10 December, depending on your schedule;
- \* define your topic no later than one month after your first semester begins (you should possess reasonable familiarity with your area of interest prior to enrolment);
- \* submit an application to the Graduate Research Fund (GRF), if needed, by 15 April, 31 August or 10 December;
- \* conduct full and appropriate searches for relevant materials and develop a robust process for backing up data and documenting sources fully and accurately;
- \* undertake research and analysis leading to process writing and other rough drafts that you can show your supervisor regularly;
- \* present drafts to your supervisor in plenty of time to allow reworking and redrafting. All work may be expected to go through at least three drafts. The penultimate version must be made available to the supervisor at least three weeks before the expected date for final revisions;
- \* submit interim progress reports if requested;
- \* submit your research report/thesis by 1 June or 1 November, depending on your schedule.

## Submission

A Certificate of Regulatory Compliance completed by the supervisor and the student must be inserted in the research report or thesis. The Certificate confirms that the report is the original work of the candidate. You will find a link to the form on the School postgraduate Stream site.

Submission dates will vary depending on whether you are full-time or part-time. You should keep graduation dates in mind as you negotiate a submission date with your supervisor; examination may take several months. Extensions must be applied for via the Portal (under the research tab) and must normally have the support of the supervisor and Postgraduate Coordinator.

The final grade for this course will be based upon the work that is submitted for examination. It should, therefore, be impeccable in style and presentation. Examiners may request changes to the work before it can be accepted, but these changes will not alter the final grade.

At the end of this section you will find a list of theses and report titles done in recent years. This list may help you to decide upon a topic. You might also want to consult the staff profiles detailed earlier in this booklet to help you approach possible supervisors.

Once you have received a grade and any required changes have been signed off, you must submit the final version. A Masters thesis will be publicly available via the Library, unless you embargo your thesis. If you have elected manual submission, you will need to submit a hard-bound copy and also forward a digital version of your thesis to the library.



<b>Research Reports vs Masters Thesis at a glance</b>	
Scope	
Introduction to research: a comprehensive investigation of a focused topic.	Advanced research: a sustained, independent investigation of a complex topic.
Prior Study in the Discipline	
Two 700-level taught courses taken before, or concurrently with, enrolment in the report.	At least two 700-level taught courses with B+ average.
Maximum Word Length	
10,000 words (30 credits) 20,000 words (60 credits)	30,000 words (90 credits) 40,000 words (120 credits)
Number of Supervisors	
One	Usually one
Enrolment	
One Semester (full-time) Double Semester (part-time) Not available in Summer Semester	Two Semesters (full-time) Up to five years (part-time) Not available in Summer Semester
Referencing Style	
MLA or APA	MLA or APA; follow Massey Library's Guide to Presentation of Theses (on-line)
Submission	
<i>Attach Certificate of Regulatory Compliance confirming that you are the author</i>	
Online via School Postgraduate Stream site	Manual submission (soft bound), or Online via Graduate Research School site (GRS); a small charge applies.
Examiners	
Supervisor + one other	One internal examiner (Massey) At least one external examiner (non-Massey)

Length: 30,000-40,000 words  
(120 credits)

The Master of Creative Writing (MCW) enrolment is by selected entry and applications close 31 October prior to the year of academic study. You should first enquire with the MCW programme coordinator before applying to enrol. Entry into the MCW requires a Bachelor's qualification in any subject with a B grade average across the 200- and 300-level specialisation courses. Applicants who have a BA(Hons) or a PGDipArts in Creative Writing, Expressive Arts, English or equivalent, with a B grade average for the qualification, may be admitted directly into Part II.

## Description and Requirements

Graduates will be proficient in creative writing in one or more genres. As relevant to their creative thesis, they will be able to make original arguments related to critical assessment, aesthetics, and/or issues of craft. They will produce a body of creative work according to consistent standards and, where appropriate, demonstrate related critical skills.

Specifically, graduates will be able to:

- \* demonstrate mastery of relevant creative work in relation to one or more genres of creative writing;
- \* develop and present sustained and critically-informed arguments about relevant contemporary aesthetic, craft or theoretical issues;
- \* demonstrate an in-depth understanding of creative process and writing through drafting and reflecting on peer and supervisor critique;
- \* evaluate and interpret a range of creative and theoretical texts using relevant critical or craft-oriented vocabulary and approaches;
- \* present creative writing in a manner consistent with relevant publication conventions and processes;
- \* demonstrate mastery of creative writing by the production of a body of creative work.

## Research Process

Full-time students are expected to:

- 1) Submit a thesis proposal as advised, in consultation with the supervisor.
- 2) Submit, with the assistance of the supervisor, interim reports of progress twice yearly.
- 3) Attend the Compulsory Writer's Contact Course which may be residential/online or a combination of both approaches.
- 4) Present a short summary of their research at a one-day seminar for graduate students, as appropriate.

- 5) Regularly present to the supervisor drafts of your chapters. All work may be expected to go through at least three drafts. The penultimate version of the thesis ought to be made available to the supervisor at least six weeks before the expected date for final revisions.

**Submission**

Your report should conform to the requirements of the MLA or APA referencing style, as agreed with your supervisor. All indebtedness to other works and sources must be acknowledged in accordance with the requirements of intellectual honesty. Check all sources for accuracy and note any copyright restrictions.

A Certificate of Regulatory Compliance completed by the supervisor and the student must be inserted in the thesis. The Certificate confirms that the thesis is the original work of the candidate. You will find a link to the form on the School postgraduate Stream site.

The final grade for this course will be based upon the work that is submitted for examination. It should, therefore, be impeccable in style and presentation. Examiners may request changes to the work before it can be accepted, but these changes will not alter the final grade.

At the end of this section you will find a list of theses and report titles done in recent years. This list may help you to decide upon a topic. You might also want to consult the staff profiles detailed earlier in this booklet to help you approach possible supervisors.

# *Research Supervision: Responsibilities of Supervisor and Student*

## **Obligations**

Undertaking research is very different to taking a regular course at the University, as it is largely up to you and your supervisors what you do and how you progress. This implies some responsibilities on both sides, and as a general rule, these are detailed below.

### *Your Responsibilities*

- \* To accept that the principal responsibility for the research and its progress lies with you;
- \* To discuss with your supervisor the type of guidance and comment that can be expected and to assist with clarification of responsibilities;
- \* To follow the university's *Guide to the Presentation of Theses* as you prepare your report or thesis for submission;
- \* To attend an orientation session early in your programme (if you are an internal student) and to give a poster or seminar about your research at one of the postgraduate research events later in the year;
- \* To maintain regular contact through tutorial and supervision meetings as agreed to with your supervisor;
- \* To take the initiative in raising problems and difficulties;
- \* To maintain progress of the work in accordance with the stages agreed to with your supervisor, including in particular the presentation of written material in sufficient time to allow for comments and discussion before proceeding to the next stage;
- \* To notify your supervisor if you are unable to meet your study commitments and maintain contact;
- \* To discuss publication of the research and to come to some agreement about the timing and the authorship of the publication;
- \* To back-up your files securely;
- \* To adhere to the university's academic integrity (anti-plagiarism) policy;
- \* To complete progress reports as requested.

### *Your Supervisor's Responsibilities*

- \* To give guidance about the nature of research and the standard expected, about the planning of the research programme, about literature and sources and about requisite skills and techniques;
- \* To allow adequate time for supervision and remain fully conversant with the project;
- \* To maintain regular contact through tutorial and supervision meetings as agreed to with the student, and to provide in these meetings quality, focused and uninterrupted attention to the student and the research;
- \* To advise the student in applying for funding through the university and outside sources where appropriate;
- \* To advise the student in the development of a proposal for the Ethics Committee(s) where appropriate;
- \* To give advice on necessary completion dates of successive stages of the research to ensure that the project is submitted within the scheduled time;
- \* To request written work as appropriate and to return work with constructive criticism within a reasonable time;

- ✱ To ensure that the student is made aware of any inadequacy of progress or standard of work;
- ✱ To provide a collaborative research environment and encourage open communication;
- ✱ To ensure that if they are to be absent from the University for an extended time, suitable arrangements are made for appointment of a new supervisor, or for interim supervision of the student;
- ✱ To discuss publication of the research and to come to some agreement about the timing and the authorship of the publication;
- ✱ To provide progress reports as requested;
- ✱ To be sensitive to cultural, political or gender issues relating to the student or the research and to act in a professional manner at all times.

Your supervisor will help to educate you about the correct protocols for maintaining academic integrity, and reserves the right to ask you to use Turnitin text-matching software to detect plagiarised sources.

You are reminded that compliance with course regulations and the quality of your work is ultimately your own responsibility. The role of the supervisor is to assist you to achieve the best result of which you are capable.

# *Titles of Recent Research Reports and Theses in English and Creative Writing*

This list is representative but not exhaustive, and aims to give you an idea of the range of research options other students have undertaken. Please refer to the Library for copies of theses.

## **Research Reports – English**

Al Zaabi, Maryam (2011). "Freedom Within: The Representation of Madness in Paulo Coelho's *Veronika Decides to Die* and Janet Frame's *Faces in the Water*."

Blanchard, Guy (2014). "Flannery O'Connor's Lost Souls: The Grotesque and *The Violent Bear it Away*."

Calder, Danielle (2015). "Nasty Thoughts, Ugly Suggestions": Gender Identity as Sensation in *The Woman in White* and *Lady Audley's Secret*."

Chalmers, Sophie (2015). "The 'Other' and the 'Public' in Nuclear Age Dystopian Literature: *A Canticle For Leibowitz*, *Make Room! Make Room!* And *Do Androids Dream of Electric Sheep?*"

Dous, Abdulaziz Nasser (2014). "The Paranoid Metanarrative and The Postcolonial Response in Post 9/11 Fiction."

Graham, Yvonne (2013). "The 'Well-Told Lie': Blurring of Boundaries Between (auto) Biography and Fiction in Contemporary Literature."

Lightbourne, Emily-May (2015). "A Critical and Creative Exploration of Flannery O'Connor and the Grotesque: A Revelation of the Other."

Molloy, Michelle (2013). "Being Within and Without: The Fluidity of Language."

Reeve, Blair (2012). "Murakami Haruki, American Minimalism and the Japanese Literary Tradition."

Tawhai, Hana (2015). "Ko Ngā Pūrākau i Mau i te Mana Wahine: How Contemporary Reclamations of Creation Stories in New Zealand Fiction Challenge Post-Colonial Gender Roles and Reclaim Mana Wahine."

## **Masters Theses – English**

Cummins, Clancy (2016). "Hostile Communion: The Intrasubjective Experience of Brotherhood in Narrative."

Green, Joy (2011). "Off the Page: Do Multimedia, Performance and Installation Methods in the 21st Century Represent a Development of Poetic Form or a Departure from Poetry Proper?"

Greenfield, Sheryl (2015). "Speaking the Unspeakable: The Construction and Presentation of Narratives in Literary and Popular Trauma Novels."

- Hansen, Hannah (2017). "Fangs, Freaks and Feminism: Female Masochism, Consent and Desire in the *Anita Blake, Vampire Hunter* series."
- Hepi, Tracey (2015). "History, Gender and Tradition in the Māori Nation: Female Leaders in Witi Ihimaera's *The Matriarch*, *The Whale Rider* and *The Parihaka Woman*."
- Irvine, Anaise (2010). "The Descent of Man: Re-envisionings of 'The Fall' in Post-Darwinian Novels."
- Leclercq, Anna (2012). "Fiona Kidman, Writer: A Feminist Critique of New Zealand Society."
- Lee, Kathryn (2012). "Fiction as Resistance: The post-9/11 Novel as an Alternative to the Dominant Narrative."
- Pawley, Jessica (2017). "The Rise of Social Ereading: Interactive Ebook Platforms and the Development of Online Reading Communities."
- Slade, Caroline (2011). "Encounter and Epiphany: Reconstructing Literary Consciousness Through Film."
- Warmington, Julian (2012). "Sex, Story, and Intersubjectivity: Bakhtin, Mahy and Patterns of Imaginative Acceptance."
- Wood, Gregory (2010). "Revisiting James Cowan: A Reassessment of *The New Zealand Wars* (1922 - 1923)."

### **Master of Creative Writing Theses**

- Fulton, Kim (2017). "'Cosmic Self-Consciousness': Oblique Approaches to the Lyric."
- Gartrell, Brett (2017). "The Imperfection of Healing: Crafting Lyric Poetry from Personal Family Challenge."
- Holland, Jane (2016). "Eulogy."
- Ingram, Gail (2016). "The Graffiti Artist: Doing the Work of the Lyric through Juxtaposition of Disparate Social Discourse."
- Milliken, Anna-Lynn (2015). "Circling and Shaping the Maelstrom."
- Molloy, Michelle (2015). "Narrative Bending: The Subversion of Watakushi Shoetsu in Ruth Ozeki's *A Tale for the Time Being* and an extract from *My Amy*."
- Newman, Janet (2015). "Ecopoetry and the Imaginative Impulse."
- Paulsen, Joanne (2017). "Children of the Revolution."
- Wootton, Susan (2015). "'Drawing a Daisy on a Post-it': Expressions of the Phenomenology of Illness in Literary Fiction set in 1956 and the Present Day."

### **Master of Communication – English**

- Wheelock, Tiffany (2017). "The Different Shapes of Love."

## **PhD Theses – English**

Harris, Mathew (2011). "Metafiction in New Zealand from the 1960s to the Present Day."

Lohead, Anne (2013). "Moral Uncertainty and Contemporary Children's Fantasy Fiction."

Redmond, Robert (2014). "The Femme Fatale in "Postfeminist" Hard-boiled Detective Fiction: Redundant or Re-inventing Herself?"

Sanders, Leonard (2008). "Postmodern Orientalism: Representations of Japan in William Gibson's Fiction."

Tan, Bee Hoon (2007). "The Applicability of the Writing Center and Online Writing Lab to Malaysian Tertiary Education."

Williams, Susan (2007). "Metamorphosis at 'The Margin': Bruce Mason, James K. Baxter, Mervyn Thompson, Renée and Robert Lord, Five Playwrights Who have Helped to Change the Face of New Zealand Drama."

## **PhD Theses – Creative Writing**

Davidson, Lynn (2015). "Repetition as Revision: Explored Through the Revision of Place in Jackie Kay's *Fiere*, Kathleen Jamie's *The Tree House* and *Crane*, a Creative Composition."

Emeney, Johanna (2015). "Biomedical Discourse and the Discourse of the Lifeworld in Contemporary New Zealand Poetry on a Medical Theme."

Lane, Aleksandra (2014). "Bridging the Gap between Traditional and Experimental Poetry: Dramatic Monologue and Dramatic Lyric in Contemporary New Zealand Poetry / Some Other Europe."



# *Titles of Recent Research Reports and Theses in Media Studies and Communication*

This list is representative but not exhaustive, and aims to give you an idea of the range of research options other students have undertaken.

## **Research Reports – Media Studies**

- Ellwood, Raymond (2009). "The Making and Breaking of Savage Minds: Putting the Resistance Back into New Zealand's Hip Hop Subculture."
- Hewitt, Emma (2014). "Commenting on the Gay Marriage Debate: How Can Prodigy News Websites Re-engage New Media Audiences in New Zealand?"
- Kelly, Samantha (2012). "Natural Disaster Narratives and the Images that Serve them: A Comparative Study of the 2011 Christchurch Earthquake, Hurricane Katrina and 9/11."
- Pye, Nicola (2009). "From Tragic Mulatto to Race of the Future? The Representation of Mixed Race Children in 21st Century American Film."
- Rawson, Emma (2007). "'This Fire Represents your Life': Identity and Truth in *Survivor*."
- Saker, Fox (2016). "Cinema Landscapes, and Madness: How landscape operates in film, focusing on the cinema landscape of Francis Ford Coppola in the descent into madness of *Apocalypse Now* (1979)."
- Tinnelly, Laura (2009). "Skanks, Tramps and Sex Toys: Representations of Women in Men's Lifestyle Texts and the Negative Effects on Women's Self Esteem."

## **Masters Theses – Media Studies**

- Jurgens, Tim (2017). "How does Widespread Copyright Violation, as Facilitated by Networked Telecommunications, Impact upon Artistic Practice and Industry in New Zealand?"
- Lauritzen, Britta (2017). "Behind Queer Screens: The Art and Industry Experiences of Non-Binary Filmmakers."
- Patrick, Liz (2017). "Commercial Conversations: The Ideological Impact of Brands Engaging in Socio-Political Debate via Advertising."
- Phillips, Hazel (2014). "Who are we? Voice, Accent and Identity in New Zealand Television Advertising."
- Williams, Kristian (2018). "Encountering Tūrangawaewae and Whanaungatanga: Māori, Interconnection and a Place to Stand in Kairākau and Aroha Bridge."

## **PhD Theses – Media Studies**

- Cherrington, Jane (2005). "Blood Brothers: Engaging with Alcohol Advertising in Aotearoa."
- Knuckey, Pauline (2017). "Movie-going in New Zealand, 1950-1980."

### **Research Reports – Communication**

Cameron, Rebekah (2018). "The Breast, The Bottle and The News Media: A Cross-Cultural Comparison of Discourse Around Infant Feeding in French and New Zealand News Media."

Soma, Janaya (2015). "Smokefree: It's My Life: Global Trends in Youth Smoking Cessation Communication."

Taito, Leleiga (2016). "Life or Death: Snowboarding, Skiing and Safety Warnings."

### **Masters Thesis – Communication**

Sheridan, Adrienne (2018). "Tsunami Preparedness Communication: Understanding the Business Audience."

### **PhD Thesis – Communication**

McBride, Sara (2017). "The Canterbury Tales: An Insider's Lessons and Reflections from the Canterbury Earthquake Sequence to Inform Better Public Communication Models."

# *Campus Facilities & Information*

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# *Facilities, Places, Events*

## *Study Space*

### **Auckland**

There is a dedicated PhD room in the Atrium Building; however, study/research space is limited. To check availability you should contact the College of Humanities and Social Sciences secretary located on Level 2 reception, Atrium Building. If spaces are available, swipecard access is arranged by application. The Library can also reserve the seminar and training rooms, for silent individual study, on Level 3 for postgraduate student use after 7pm on week nights, and between 10.00am and 8.00pm on the weekend.

### **Manawatū**

All postgraduate students in the School may use the Sir Geoffrey Peren Building Postgraduate Room (SGP 3.70) for private study. The room is equipped with desks, chairs and computer facilities. Keys to the room may be obtained from the School office. If you are a distance student or not normally resident in Palmerston North, you may find the room a useful place for retreat and study during your visits to the campus. If you are resident in Palmerston North, you may wish to use the room on a more regular basis.

### **Wellington**

Study spaces for individuals and groups are available in the Campus Library on Levels A, B and the Mezzanine. Waka 1, 2 and 3 on Level B are long tables for quiet, study-related conversation. Huihui 1 and 2 are bookable study rooms on level A, and Huihui 3 and 4 are bookable study rooms on level B. They can be booked for two hour periods by small groups. The College of Humanities and Social Sciences also has a Postgraduate suite available in Block 7. Heads of Schools (or nominees) are required to apply to the Regional Director for access on behalf of named students.

## *Computing Facilities*

### **Auckland**

There are dedicated postgraduate Labs in Quad B (CLQB2 & CLQB3) which can be accessed with your swipe card. Students who need assistance can call in to see the Information Support Staff based in the library or can call the ITS Service Desk on 82111.

### **Manawatū**

All thesis and report students can log into computers in the Graduate Rooms. To have this set up for you, please contact Julie McKenzie. You will have access to a printer but may have to pay printing charges.

### **Wellington**

ITS manages the operation of the student computing labs, offering Mac and Windows PC computers. The computers are available for general student use when they are not booked for teaching purposes. A range of services are provided, including printing, free web mail, free internet access and student home (network) drives for document storage. Please contact the College office in Block 7 about their Postgraduate Suite.

## *Funding*

All students enrolled in wholly research courses at 700-level and 800-level are entitled to \$50 per year of enrolment for use towards photocopying and interloans. You can access this funding by applying to the postgraduate programme administrator. For research funding above that, you would have to apply to the Graduate Research Fund, which is a contestable fund. Applications must be made on prescribed forms by 15 April (semester one), 31 August (semester two), and 10 December (summer semester). The form should be completed in consultation with your supervisor, and the requested funding should have the approval of your supervisor.

## *Seminar Programme*

The College of Humanities and Social Sciences runs research seminars across all three campuses during the semester. Students are warmly invited to attend. Masters and Doctorate students are also welcome to give a seminar towards the end of their programme.

## *Postgraduate Research Day*

This is an annual event for students enrolled in wholly research courses to present their work in progress to their peers and to the staff of the School. You are encouraged to attend the event at the nearest campus. The date is to be advised and will be posted on the School's Postgraduate Stream site.

## *Library Induction*

Massey offers a comprehensive and efficient library service. If you are enrolled as a distance student, books and DVDs that you request online will be posted to you, with a freepost courier return bag. If you are on campus, browse the bookshelves and use the study space in the library. Remember that each campus library is only a small part of the whole collection: not only can you order resources and journal articles from other campus libraries (if not available online), but you can also access over one million titles via Massey's "Bonus" system, which is an agreement to exchange resources free of charge between 12 major university libraries in Australasia.

The Library also offers both on-campus workshops and online video tutorials for using research databases and bibliographic software such as Endnote. The College of Humanities and Social Sciences liaison staff are able to help you with specialised searches; it's good to contact them once you have already attempted to find material and have a specific question in mind.

You will find details on these facilities and much more via the library portal: [library.massey.ac.nz](http://library.massey.ac.nz). And if there are particular research or learning skills that you'd like our School to cover, please let the Postgraduate Coordinator know. We may be able to arrange a library workshop for a specific cohort of students, and/or build a skills workshop into our annual postgraduate research seminar.